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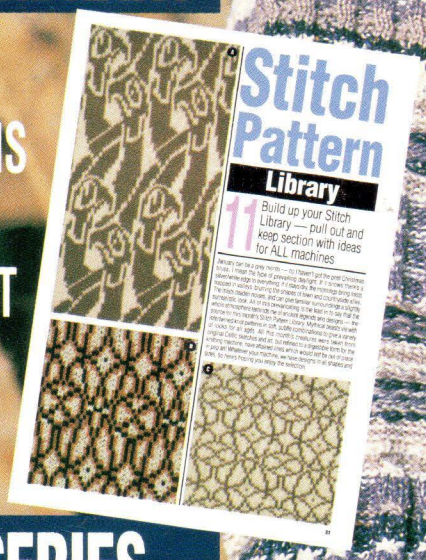

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MACHINE KNITTING NEWS

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HOW TO ENTER

Crack the code and work out the phrase, which is in some way connected with our competition prize.

Write your answer on a postcard or on the back of an empty, sealed-down envelope, together with your name and address. Send your entry to: KEYTO COMPETITION, MACHINE KNIT TODAY, LITHARNE LTD, PO BOX 9, STRATFORD-UPON-AVON, WARWICKSHIRE CV37 8RS, to reach us not later than Friday January 28, 1994.

RULES

Entries must be submitted on a postcard or on the back of an empty, sealed-down envelope.

The prize will be awarded to the sender of the first correct entry checked after the closing date and must be accepted as offered. Entries received after the closing date or which do not comply with the rules and instructions exactly will be disqualified. The competition is open to all readers resident in Great Britain, Northern Ireland, Channel Islands and Isle of Man, except employees (and their families) of Litharne Ltd, the printers of *Machine Knit Today* or Keyto Marketing Ltd.

Decisions of the judges and the Editor will be final and legally binding. No correspondence can be entered into. The winner will be notified and the result published in a future issue of *Machine Knit Today*.

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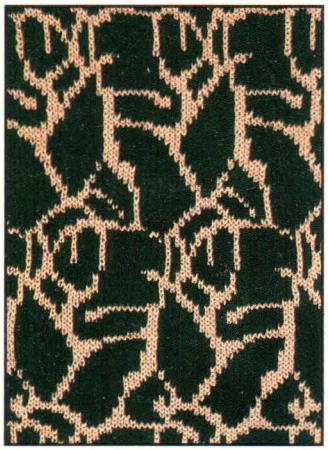

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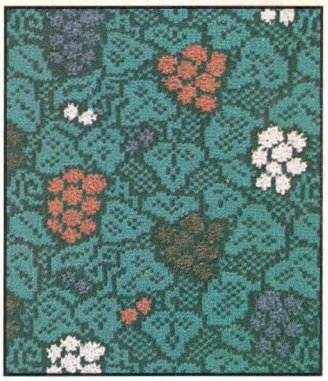

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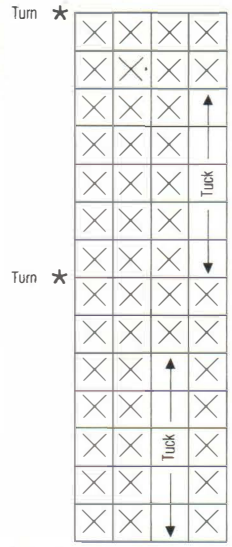
Falkberry Stitch & FRIENDS

Pauline Falk presents a tucked garter bar stitch and a ruffle trim

TURNING DIAGRAM



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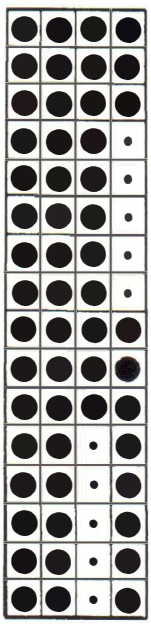
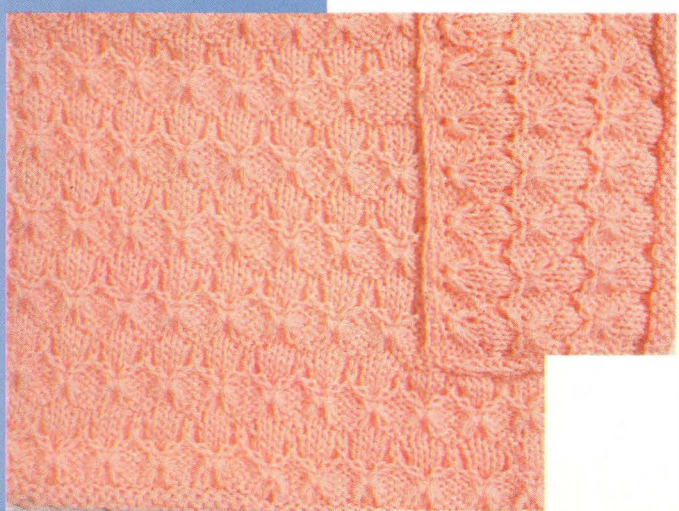


If you have been following this series of articles, I hope you have made time to experiment and find some stitches of your own. Don't worry if your friends say "I have seen that before". The important thing is you were the one who took the time and discovered something new for you. By now your garter bar should be well and truly out of it's box!

When you first start to use your garter bar, the idea of working a whole garment can, at first, seem a little daunting. By using this valuable tool for small sections, edges on baby-wear, or in the construction of garments your confidence will grow and give you enough courage to try something bigger. When you do decide to work a garment all over with the garter bar do not attempt to shape necklines or hold work. Cut and sew makes a neater finish.



MISTAKES TURN TO A BONUS!

The stitch I have for you this month is another tuck and garter bar stitch. When I first worked on this stitch I was working on an electronic machine and I made a mistake in my patterning. I ended up with only a small section in the middle of my swatch knitting in pattern and the outside areas knitting plain. This led me to discover a wonderful little ruffle that looks enchanting on little girls' outfits. So, I have included the technique of knitting the ruffle as well as the stitch.

GARTER BAR TUCK

Four stitch pattern repeat.

Please note: An exact pattern match plus two stitches for sewing up must be cast on to make the pattern knit in sequence. The pattern looks to be drawn off centre, this is not a mistake but allows for the stitches to be turned.

This pattern tucks for five rows. Tucking for this many rows works on fine yarn and looks really effective. If your machine does not tuck well over five rows or the yarn you have chosen is thick, redraw the card for four row tucking only.

Two stocking stitch rows are worked between each set of tucks. The card shows three. This third row is to allow for free movement of the carriage when turning to pick up the yarn again. Both sides of this pattern are identical. Knit your ribs as normal then set your machine to tuck. Turn your work every seven rows.

ADDING THE RUFFLE

First, design your garment to incorporate a square set in sleeve. Knit up to the armhole using the garter bar tuck stitch.

Take off stitches at armhole on waste yarn. Then, cast on using waste yarn on to these same needles. Continue to knit using tuck pattern as before, *but do not* pattern the stitches you have just cast on plus one stitch on the main body. You will now get seven rows purl and seven rows plain on these edge stitches.

Work increases on the ruffle on the second stitch closest to the main body every alternate pattern group. When you reach the shoulder take the ruffle off on to waste yarn and graft to the other side. Plan your garment so that when you reach this point these purl and knit rows match when grafted together.

After you have knitted your sleeves, remove them from the machine with your garter bar. Pick up the main body of the garment with the right side facing you, then fold ruffle to outside. Pick up the first stitch past the ones you cast off in an even line down the garment over the same number of needles as at the top of the sleeve. Make sure you pick up the whole stitch not half a stitch. Place sleeve stitches on to the needles and pull through the main body stitches, cast off.

Pick up side of sleeve at underarm join. Place both lots of stitches from waste yarn on to these needles and pull through, cast off this double lot of stitches by backstitching.

EDITOR'S LETTER

Happy New (Knitting) Year everybody! How are the resolutions shaping up then? I started listing mine, but then decided as I would be sure (hopefully) to lose the list (all two A4 sheets of it!) not to bother! However, there are lots of things I'd like to learn more about, and a special effort to get around to some of them seems much more positive than a list of things that ought to be done or given up. I would also like to make some regular time for 'personal' knitting, even if that only means playing around with a new stitch type, experimenting with stitch programming or sharpening my handling techniques (with the garter bar for instance). So forget about the negatives, what are your positive resolutions? Make this the year you participate in your local club's activities, or take that course you've not got around to before. Make an effort to give yourself some regular practice time on the machine, to experiment and relax and just have fun with it. You'll be a nicer person to live with if you satisfy a few of your own needs and that can far outweigh putting off the dusting for a day!

Why not put some of your experiments to good use, perhaps Betty Barnden's 'Special Occasions' sampler will inspire you. Do you have some of the Marion Nelson cards? If so, why not use some of our 'Adapt-a-Pattern' ideas to do some of your own adapting — this month's garment would look wonderful sized up for a lady's tunic. If you'd love a formal qualification in the knitting or textile world, perhaps 'Designers of the Future' will give you some fresh insight into the options available.

We've plenty to keep you busy this month. Lots more ideas for neck and collar finishes from Betty Abbott in her 'Master Class' and some fabulous felted fabrics from Ruth Lee in 'Designer Look' (wish we could send you all a piece of them, they feel lovely). Have you a small friend or a 'Cat-aholic' in your circle? Jane Platt's delightful cat family should please them. Irene Krieger's 'Edges and Trims' are most unusual, and would dress up the simplest classic. On the technical side, Susan Lazear shares some of her teaching notes with us in 'The Machine Knitter's Computer' to give some wonderfully easy hints on how to get a picture off a printed page and on to the computer, cheaply and painlessly .

You don't need all the latest technology for some of our delightful garment designs. The slip-stitch edged chunky tunic is quickly and easily knitted and wonderful to snuggle into. Another chunky sweater is worked in intarsia with garter stitch diamond motifs — worked manually on any chunky model. For a special occasion, the lady's lace woven topped suit looks delicate, but is comfortably cosy to wear, whilst the lady's boldly patterned fringed jacket (fringing is not compulsory) will suit a wide range of ages and sizes. Although we've photographed it on a man, the electronic Fair Isle 'Pot Pourri' sweater is sized down to lady's dimensions, and although the patterns given for the lady's reversible Bodywarmer can only be worked on electronic machines, simply substitute alternative Fair Isle designs of your choice (from the 'Stitch Pattern Library' perhaps) to knit it using a punchcard machine. European owners have not been neglected, with a subtly coloured and tuck textured jacket of their own to knit.

Right, enough work for now, get the coffee on and check out all the latest in 'Books, Bytes and Stitches' — judging from this month's list, Val had her feet up reading all over Christmas! Get the diary out and mark up the dates for your nearest winter knitting show, class or course. If you have a garter carriage, check out the details the manual forgot to tell you in Joyce Schneider's 'The American Touch'. If you've had to put your machine away for Christmas to make room for visitors, don't miss 'Machine Works' before you re-assemble everything. Take a look at Pauline Falk's innovative stitch patterns using the garter bar in 'Falkberry Stitch' — a good article to hone those garter bar skills. If you're in the mood to knit again, take a look at the multi-coloured fabric potential of the PE 1 controller in 'Simply Silver' and learn how to punch/mark and knit multi-coloured designs with Wendy Damon's continuing 'Double Jacquard' series. Last, but not least, don't forget to try out some of the new patterns from the 'Stitch Pattern Library' — Celtic inspiration provided looks from the traditional to 'pop art' with a selection of designs that can be made on a wide variety of machine types and models.

PS Don't forget to enjoy your knitting!

With sincere wishes from all of us at *MKT* for a happy, healthy and peaceful New Year to each of you.

Carol

WINNING REVIEW

If you've not been lucky yet, then keep trying, there are some great prizes on offer during 1994.
Here is the roll call of happy winners from the last few months:

Changing Fabrics: (*PMK* 1992) A year's subscription was Alison Peck's prize for her winning entry of patchwork style fabric. (Alison is from Nottingham).

March Winner: A Toyota overlocker went to Mrs Healey of Cheadle, Staffs, much to her delight!

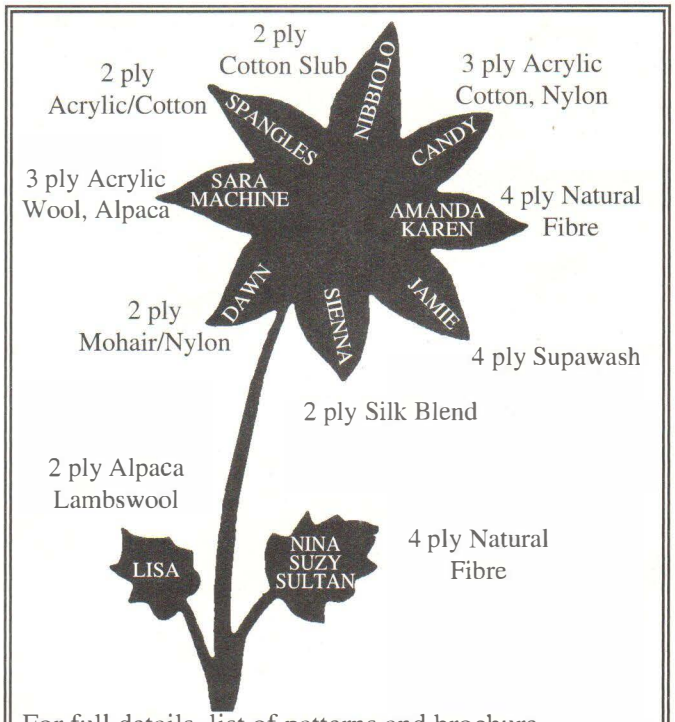
April Winner: Mrs Pattison of Bradford was thrilled to win a Brother KH-864 machine.

May Winner: A Hague hand linker was Mrs Moody of Mansfield Woodhouse's prize; whilst a useful Hague Tidy Tray went to Mrs Cohen of Ilford as second prize winner.

June Winner: A prize of a Horn cabinet and chair should have kept Mrs M. A. Dawson of Pontefract tidy and comfortable last year.

August Winners: With prizes of Brockwell's yarn of their choice, the winners were:
First prize: £150 worth of yarn went to Mrs J. Corbett of Merseyside.
Second Prize: £100 worth of yarn went to Ms S. Brookman of London.
Third Prize: £50 worth of yarn went to Mrs T. Wield of Alresford.

September Winner: System 90 Intoshape knitting software was Ms Thompson of Cardiff's prize.



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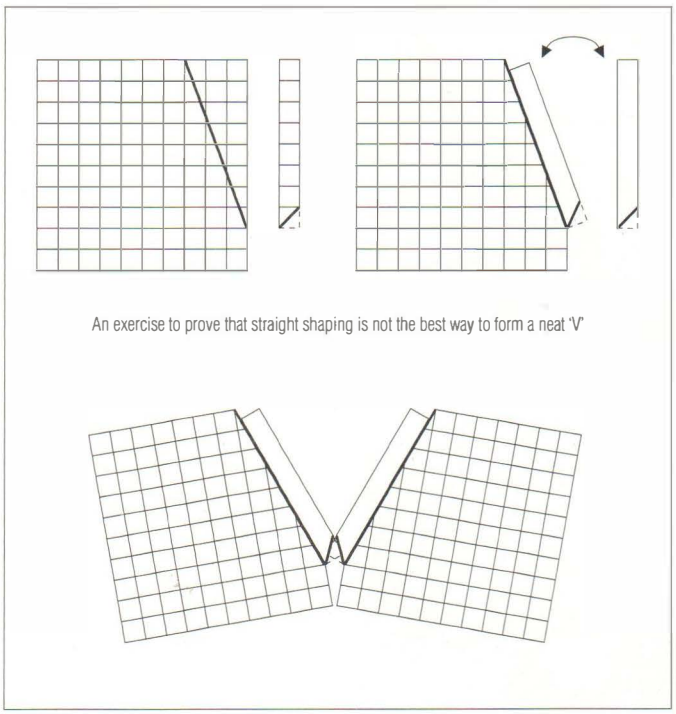
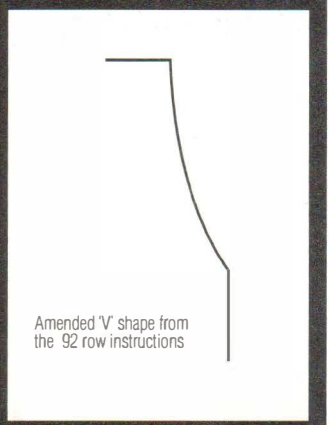
Betty Abbott deals with the mechanics of 'V' necks from the point of view of shaping and seaming

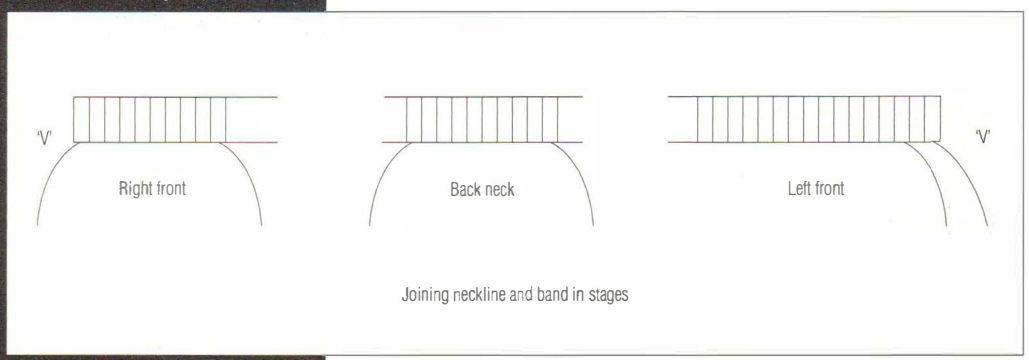
MASTER CLASS



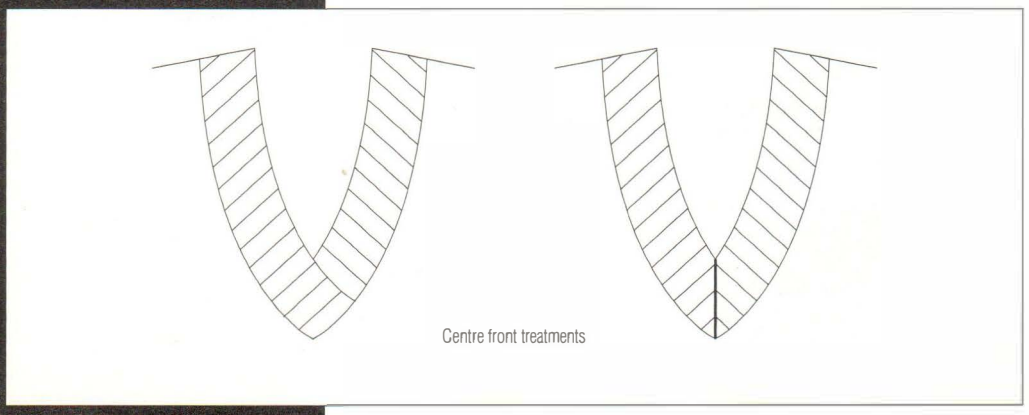
An exercise to prove that straight shaping is not the best way to form a neat 'V'



Amended 'V' shape from the 92 row instructions



Joining neckline and band in stages



Centre front treatments

It should be one of the simplest shapes to handle well, yet a 'V' neck is the one which most often lets the knitter down. I wonder how many magic solutions to solve this problem there are in circulation. The ones I hear usually talk about what one should do with one or two centre stitches at the 'V' decrease, but take no heed of the actual shape — a case of not seeing the wood for the trees.

SHAPING

Here is a simple experiment to prove the point, if you'll forgive the pun. Take a piece of straight edged paper about 10cm square and fold in two. Place a mark 8cm down the long side and another 2cm across the top. Rule a line between the two and cut along it. This is the half 'V' neck shape formed when the number of stitches to be decreased at each side of the 'V' is divided into the number of rows from point to shoulder.

Now take two strips 8cm x 1cm. Mark 1cm from one end. Fold point back to this and place one strip at point of 'V'. The angle of this point is the approximate result of a one stitch every alternate row shaping sequence. Match the long side of the strip to the half 'V' neck, placing the point of band to point of 'V'. It is obvious that there is no way that the points of the neckband can ever fit the shape of the neck. When the band seam is joined it gives the classic ugly pulled up line of a misfitting 'V'.

The sizes given here are deliberately out of scale with the neck depth so that the problem is accentuated, but this would be an interesting knitting club exercise.

A DIFFERENT TREATMENT

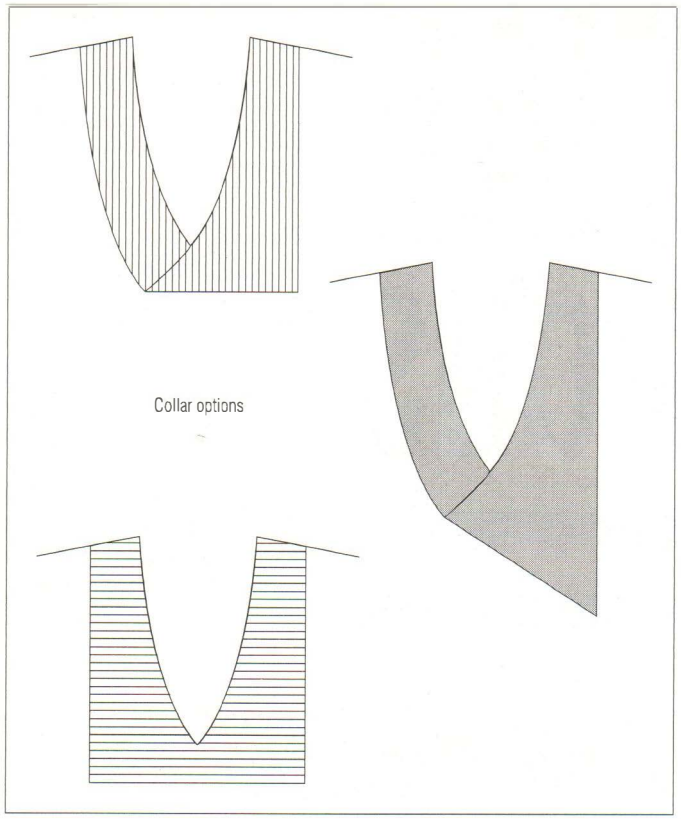
Treating the 'V' as a curve rather than as a straight line gives a much better fit. Decrease one stitch every alternate row for the first 10 or 12 rows. To calculate the remaining neck shaping divide the number of stitches to be decreased into the remaining number of rows. To widen the curve work the remaining decreases in two sections, with the first third/half spaced more closely than the second.

Take a neck depth of 55 stitches and depth of 92 rows.

1. Commence neck shaping. Decrease centre stitch, place stitches beyond centre to hold. On 2nd and every foll alt row, dec one st 6 times. On 3rd and every foll 3rd row dec one stitch 7 times. On 4th and every foll 4th row dec one st 14 times. RC 89. Knit straight to RC 92.

2. Commence 'V' shaping. Decrease centre stitch, place stitches beyond centre to hold. On 2nd and every foll alt row dec one st 6 times. On 3rd and every foll 3rd row dec one st 10 times. On 4th and every foll 4th row dec one st 11 times. RC 86. Knit straight to RC 92.

Note in (2) that six rows are worked straight. This is not unusual and can



be preferable to positioning the last decrease too close to the shoulder seam.

SEAMING

Even though a 'V' neckband is wider than a crew neckband and the join comes at the centre front, providing sufficient needles are available there is no reason why it cannot be knitted in one piece and if necessary hung at the knitting machine. Even when a linker is used it is a slower and less simple job than a crew neck. If you happen to have a fine gauge machine with ribber you will have ample needle width for any band.

PREPARATION

Back neck: I prefer to shape the back neck, using holding position over the last 4-8 rows, depending on the stitch structure (e.g. 4 for st st, 8 for tuck), place marker at centre, then to knit one row at MT+4 which is then latched off.

Shoulder seams: These can be cast off and seamed together, or open stitches rehung and latched off. They do not need to be left open.

Options

If the neckband is to be double I much prefer to use a half pitch, full needle rib setting and knit a circular stocking stitch band or to substitute a single thickness full needle rib band. This is very useful because it gives a much wider option than its full pitch equivalent. All needles selected both beds gives a normal full needle rib. For a neat, flat sitting band use all needles on MB and a 1x1 or 2x1 selection on the ribber depending upon whether the remaining ribs are 1x1 or 2x2.

If you wish you can shape the band by increasing at each end (allow for this when planning your cast on), but just as neat is a band knitted in a straight strip which is later either crossed over or mitred with a hand sewn seam.

KNITTING AND ATTACHING THE BAND

Knit a sample to establish the number of stitches needed, then calculate the width across the back neck. With CAR, cast on, insert comb from right-hand side, hang weights and knit neckband. Transfer all stitches to MB. An option here is to knit one row across MB only at MT. Place markers to indicate position of shoulder seams. Drop to lowest position, or remove ribber bed. Set carriage to holding position and to slip (both part buttons set/slip/empty). Carriage can now make a free pass over needles in 'E' and 'B' position. Set carriage at right.

With wrong side facing, beginning at point of 'V' at left of machine hang right front evenly between selvedge and first shoulder marker. *Bring these needles to 'C' position. Position carriage at right of 'C' position needles. At MT-1 carefully knit one row. Bring same needles to 'C' position. At MT+4 knit from left to right across the same needles (or if this is not possible manually knit across at a loose tension). Remove any ribber weights within this area. Carefully withdraw cast on comb wire ONLY AS FAR as last knitted stitch. From left latch off** the first side of 'V' neck.

Now hang the back neck in the same way, matching centre marker to centre stitch of neckband. Follow * to **, back neck is now hung.

It is now possible to swing the remaining side of neck around to hang from shoulder down to point. Repeat as before.

This is one of those techniques which takes many more words to describe than it takes time to do and is very useful if you are at all proficient at latching off. It is similar to the method used when linking 'V' necks on a drum or flat bed linker, for the centre front seam means that the band and garment can never be applied flat in the way that a crew neck can be seamed to a round neck when one shoulder seam is left open.

CENTRE FRONT SEAM

There are two options here. On a man's garment, seam the side of the left band to the right front and complete by seaming the side of the right band to the inside of the left front. Reverse this for a woman. OR: mitre band to fit: hand sew or chain seam with a crochet hook and if the band is ribbed carefully match to give a neat finish.

RINGING THE CHANGES

Now for a neck finish with a difference, part collar, part band which will fit the high 'V' neckline of the cocoon dress in November's *MKT*.

ASYMMETRIC COLLAR

MB select 188 needles and on RB Ns within these. (48 sts back neck, 70 each side neck). [1]In contrast yarn T0/0, cast on, hang comb and weights, K 1 round circular, T1/1 K 1 round circular. Change to MY and knit 21 rows. Place in HP right side and back Ns, 118 Ns at right of each bed. Shape collar by short rowing over remaining Ns: on every alt row place in HP 5 Ns on each bed 10 times, then 4 Ns on each bed 4 times[2]. Rib one row across all Ns. Transfer to MB and hang using method given earlier — if you prefer an envelope or flange can be added here (remember to insert centre back and shoulder markers), followed by circular WY knitting for several rows; press and attach with linker.

This collar sits straight in line with 'V'. For a more pointed look which extends below 'V', add an extra 10 stitches at left. With a three prong tool work a fully fashioned decrease on both beds at left selvedge every 5th row 10 times. To calculate centre back and shoulder positions count and mark 70, 94 and 118 Ns from right.

[1] To complete collar, leave, a long end of yarn when casting on for a later row of crab stitching to carry the contrast colour along the side of the collar. Steam press.

[2] For a symmetric front collar which falls from the back neckband, place last group of sts at left in HP. CAL. On MB bring 70 Ns at right to WP (and RB Ns within this selection); on every alt row place in HP 5 Ns on each bed 10 times, then 4 Ns each bed 4 times. Rib one row across all Ns, transfer to MB and hang or add envelope for linking.

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SPECIAL OCCASIONS

DIAGRAM 1

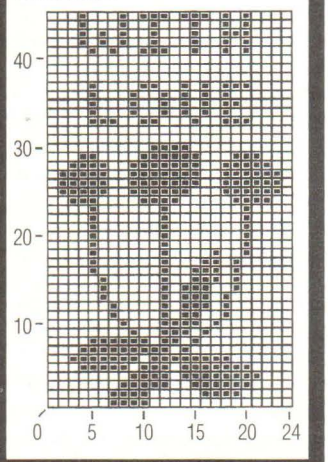


DIAGRAM 2

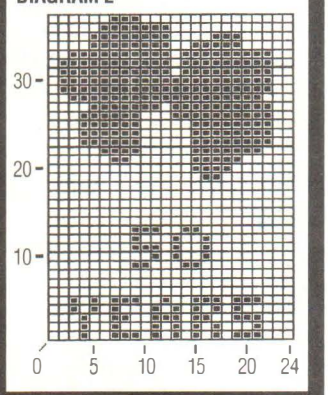
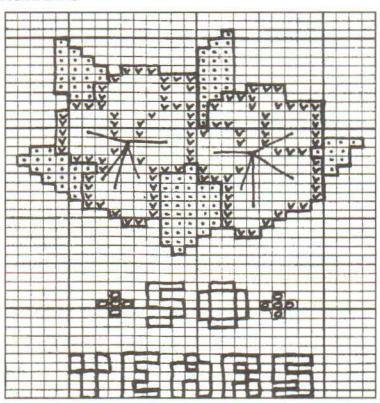


DIAGRAM 3



SWISS DARNING

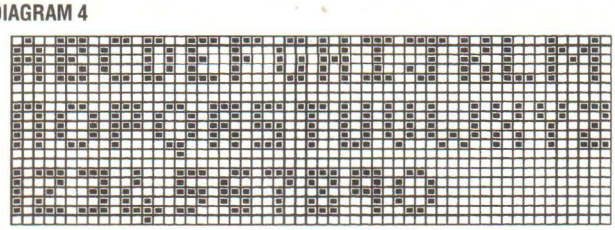
Colour C (Jade)

Colour D (Purple)

Colour E (Gold)

Straight stitches in Colour E

DIAGRAM 4



Here's an idea you can adapt for any Special Occasion. A hand-made card for a friend or relative is sure to be appreciated and with the aid of the alphabet shown you can personalise your design with a name or special message. How about 'Love to Mum' (or any other name); 'Good Luck'; 'Thank You'; 'Get Well Soon'; '21 Today'; or even '21 Again'?

CHOOSING THE WORDS

For a 24 stitch punchcard machine you need to choose short words. With a 60 stitch pattern facility on an electronic machine, you can write 'Happy Birthday' or even 'Happy Anniversary', although 'Congratulations' has too many letters. However, messages with short words are the most suitable for mounting in ready-made presentation cards.

Have a look through your punchcard collection for suitable single motifs: animals, birds, cars, sporting motifs — you can design a card for any occasion.

YARNS

Use any combination of 4 ply or similar yarns to achieve the effect you want. Only tiny quantities are needed. A small amount of lurex or silky rayon can add a special touch, or use stranded embroidery cotton to pick out a detail. A few Swiss darned stitches (or other simple embroidery: French knots, lazy daisy stitches etc.) can enliven any motif, or you can add a few beads or a ribbon bow.

'WITH LOVE' CARD

MACHINES

These instructions are written for standard gauge punchcard or electronic machines, but are readily adapted for all machines.

SIZE

To fit extra large presentation card with rectangular opening (available from good needlework shops nationwide; in case of difficulty please send SAE for details to: The Sewing Basket, 4 Edinburgh Road, Formby, Liverpool L37 6EP).

MATERIALS

Oddments of approx 4 ply yarn in five colours. I used the following:
Col A: Peach wool for background.
Col B: Green wool for leaves.
Col C: Coral cotton for flowers.
Col D: Purple wool for lettering.
Col E: Pale yellow wool for embroidered flower centres.
Extra large presentation card with rectangular opening. Card size 20 x 15cm; opening 14 x 9.5cm.
Thin card approx 19 x 14cm.
Fabric glue.
Double-sided tape.

MAIN TENSION

32 sts and 44 rows to 10cm measured over st st (tension dial approx 6).

Tension is not crucial, but remember that any major differences will reflect on the size of presentation card required.

ABBREVIATIONS

See page 41.

NOTE

Knit side is used as right side.

ELECTRONIC PATTERN

Mark mylar sheet from Diagram 1. Use reverse button so lettering will come out the right way.

PUNCHCARD PATTERN

Punch card from Diagram 1 before starting to knit. Insert punchcard into machine back to front so that lettering is reversed and will come out the right way when knitted.

INSTRUCTIONS

Push 22 Ns to L and 22 Ns to R of centre '0' to WP (44 Ns). Using WY cast on and K a few rows ending CAR. RC000. Using A, K19 rows. Insert punchcard and lock/program patt (see patt note) on first row. Set carr to select/memorise for patt over centre 24 sts only and K1 row. Release card and set carr for Fair Isle*. Using A in Feeder 1/A throughout, change colours in Feeder 2/B thus:
Using B, K 22 rows.
Using C, K 7 rows.
Using A, K 3 rows.
Using D, K 5 rows.
Using A, K 3 rows.
Using D, K 5 rows.
Set carr for st st and continue in A throughout. K 20 rows and WK.

TO ASSEMBLE

Pin out work flat and square, and press lightly with a warm iron and damp cloth. Do not over press if you have used any acrylic yarn. Using E, work a French knot at centre of each flower.
**Use fabric glue to stick the knitting to a piece of thin card (19 x 14cm), smoothing out carefully. When glue is dry, apply double-sided tape all round the edge of the knitting, place opening of presentation card centrally over the knitting and press firmly into position. Stick the backing flap of the presentation card in position with more double-sided tape.

'50 YEARS' CARD

Details as given for 'With Love' card with the following exceptions:

MATERIALS

Oddments of approx 4 ply yarn in five

colours. I used the following:
Col A: Cream Chenille for background.
Col B: Peach Chenille for letters and flowers.
Col C: Jade Chenille for leaves.
Col D: Purple stranded embroidery cotton for flower details.
Col E: Gold metallic embroidery thread.
Extra large presentation card with oval opening. Card size 20 x 15cm; opening 14 x 9.5cm.
Thin card approx 19 x 14cm.
Fabric glue.
Double-sided tape.

ELECTRONIC PATTERN

Mark mylar sheet from Diagram 2. Use reverse button so lettering will come out the right way.

PUNCHCARD PATTERN

Punch card from Diagram 2 before starting to knit. Insert punchcard into machine back to front so that lettering is reversed and will come out the right way when knitted.

INSTRUCTIONS

Work as 'With Love' card to *. Using A in Feeder 1/A and B in feeder 2/B, K 37 rows.
Using A, set carr for st st and K30 rows. WK.

TO ASSEMBLE AND DECORATE

Pin out work flat and square and press lightly with a warm iron and a damp cloth; do not over press if you have used any acrylic yarn.
Using C, D and E, work Swiss darning as shown in Diagram 3. Work straight stitches in E at flower centres. Complete as given for 'With Love' card to end.

TO CHART NEW MESSAGES

Refer to Diagram 4 for letters.
Write out the words you wish to chart, and count how many squares are needed for each word. Most letters are three squares wide, but O and J are four squares and M and W are five squares. Allow one square between each two letters.
On a piece of graph paper, mark out 24 squares as the width of your punchcard, and draw in a centre line (12 squares from each edge).
Divide the number of squares required for each word by two, and draw in the words with half the required squares at each side of the centre line. If the word requires an odd number of squares put the extra one at the left.
Leave about three rows between words.
Copy your chart on to the punchcard.
Remember to use the card back to front for non-electronic machines!

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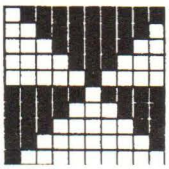
Double Bed EDGINGS

Irene Krieger presents a fascinating selection of easy knit Sculpted Edgings for the Duomatic and E6000

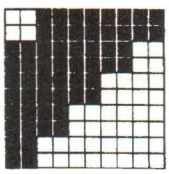
As promised, for this, the last of a three part mini series, I have come up with some very interesting edging ideas for you to experiment with. As you read on, you will discover that they don't really fit into any category, so I have decided to call them 'Sculpted Edgings' which I think describes them very well.

CHANGING SELECTIONS

The way that these sculpted edgings differ from those of previous months is that the pushers selection changes as the edging is being made. As the selection is often irregular as well, hand selection is more complicated (though not impossible). The best way to control the selection is to use a built-in pattern from the E6000 or a card. This is where the fun starts, because locked away inside rather ordinary looking patterns are some of the most amazing edgings you could imagine — all you have to do is find them.

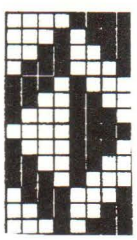


1130 10 x 10

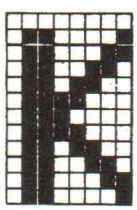


1134 10 x 10

1129 8 x 8

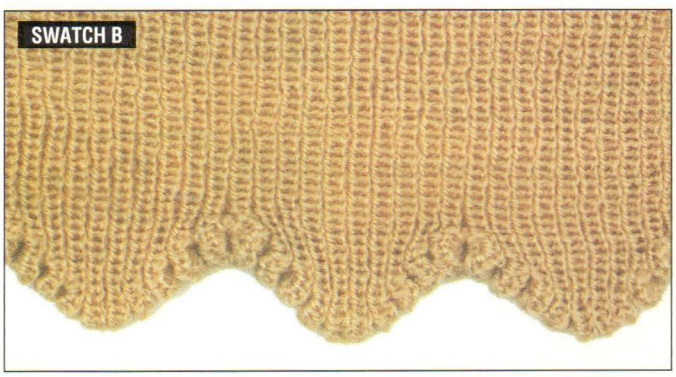


1292 8 x 14



1190 8 x 12

Pattern diagrams reproduced courtesy of Pfaff



FIRST PRINCIPLES

First, I think I should explain the principles. The way it works is that blocks of stitches are tucked whilst others are knitted and these blocks gradually change to pull up and twist the edge in differing ways. The blocks can get bigger or smaller, slope away or they can change shape. On the whole geometric shapes such as triangles, wedges or diagonals work best, but that does not mean you should discount picture motifs out of hand. Perhaps the first few rows, taken out of context, will yield an interesting stitch formation.

STITCH TECHNIQUES FOR TEXTURE

In previous months, the samples were made with either tuck stitch or slip or a combination of the two. For these sculpted edgings, slip is not really an option because sections of stitches at a time are missed out and this would lead to long floats trapped between the stitches on each bed. Tuck not only holds the stitches without floats but provides us with attractive bobbles as well, so it is much better suited. When you are making a sculpted tuck edge from a stitch pattern, you have quite a few options. To illustrate these, I have used our old favourite, the alternating triangle or Card 77 on the Duomatic. This pattern is also built in to the E6000 but as only one repeat is shown, it looks a bit different. It is pattern number 1130. All my samples begin with a racking cast on. After making the edging, I set the locks to N/N to continue. The E6000 will continue to select but as N does not operate pushers, you will just get knit/knit. Instructions for the Duomatic are given in each section. Duomatic users should disconnect the Deco and leave it 'parked' out of the way on the extension rail at the left.

DECISIONS, DECISIONS!

The first option you have with this pattern is whether you tuck on the black squares or the white ones (holes or background for a punchcard on the Duomatic). You might think that because the pattern is made up of alternating triangles of the same size that it would not make a difference, but it certainly does. If you look at

the bottom row of the pattern, you will see that there is a difference. If you tucked on the white squares, you would be tucking on virtually every needle to begin with and the triangle of tucks would gradually get smaller. When tucking on the black squares, nearly every needle is being knitted to start with and more tucks are gradually being introduced. As tucking on the black squares (holes) is most usual, I will begin with that option.

As well as deciding which squares to tuck on, you also have to decide how many rows of tucking you will have on each square or hole. The easiest choices are two or four as either machine can cope with these automatically. Tuck for two rows on black squares, on the E6000, you must use technique number 138. On the Duomatic, set the Deco to 2 and do not use arrow keys. The locks should be set to N/AX. Swatch A shows the edge produced using 1130 (Card 77) with two rows of tucking to each black square or hole. You can now see what I mean about virtually every stitch knitting at first and then the number of knitting stitches gradually decreasing. I only knitted ten rows because that took me to the end of the first row of triangles. Compare this to Swatch B which was made in exactly the same way, but tucking on the white squares. Duomatics can achieve this by using the left arrow key on the front lock or alternatively, turning the card upside down and winding it on to the beginning of a row of triangles. Turning is obviously easier, but I have mentioned the arrow key because not all cards will be suitable to turn. E6000 knitters should use technique 137.

ALTERNATIVES

Swatch C shows the same pattern again, but this time tucking for four rows on the black squares. This needs technique 140 on the E6000 and the Deco set to 4 on the Duomatic. This time, I have worked twenty rows for the edging, to take me to the end of the first row of triangles. My machine had no problems tucking for twenty rows on a single stitch with the fine three ply that I used, but you need to take care. Always check the maximum rows that will be tucked on to a single needle and knit slowly and

carefully. Never force the machine. Swatch D once again shows the same thing but this time tucking for four rows on the white squares. The E6000 should use technique number 140. On the Duomatic this is a little more complicated. Set the Deco to 4 and set the locks to N/AX left arrow key. Knit two rows and then release the arrow key for two more rows to maintain the selection. Repeat these four rows.

For the first four swatches, I knitted to the obvious change in the pattern, but there is no law that says you have to. Swatch E is exactly the same as Swatch C, except that I only knitted twelve rows of edging before changing to N/N. Swatch F is the same as Swatch D but again only worked for twelve rows.

TIP AND KNIT

There is one more possibility with pattern 1130 and that is to use the side of it, using Direction to tip it over. Obviously this is not an option for the Duomatic because whilst you can flip, and turn upside down, you cannot give the pattern a quarter turn. Your only option would be to punch a few rows of card to match the edge. I made the swatch by tipping the pattern and tucking for two rows on the black squares. Even though you would think they would look quite different when you look at a single repeat of the pattern, the same thing done with the other edge of the pattern produced a sculpted edging that was just a mirrored image of Swatch G.

RINGING THE CHANGES

Now it is time to do a little experimenting with patterns and parts of pattern. When experimenting, I usually make the first sample by tucking on the black squares for twelve rows. This is because there are usually fewer black squares on a pattern and even though I check very carefully, it is very easy to miss a stitch that is tucking more than the others around it. Both machines can cope with twelve rows of tucking quite easily but of course the yarn being used is also a factor to be considered. Once I have looked at the results for twelve rows on the black squares, I can see where I want to make changes.

SWATCHES H TO J

Swatch H shows just such an experiment. It was made with pattern 1134 which will also fit on to a punchcard for the Duomatic. This was one that I was happy with as it is. Pattern number 1129 looks very similar to pattern 1134 (at least for the bits I was going to use) but on a smaller scale which I thought would give a more delicate rolling edge. I was right as you can see on Swatch I but as you can also see, twelve rows at two rows of tuck per black square took me into the second section of the pattern. There is nothing wrong with that as it looks quite decorative but I would prefer the edge without the second row of bobbles. I had two choices. Either I could knit only eight rows for the edge and stop before the second part started or I could change the number of tucks per stitch. Swatch J shows pattern 1129 knitted with four tucks on each black square. I decided to try for a deeply sculpted edge and therefore I knitted sixteen rows for the edging, to take me to where the pattern changes. Even though I knitted sixteen rows of tuck, there were never more than twelve rows of tuck on each stitch. If you look at the diagram you will see what I mean. There are only ever three black squares on top of each other. Bear this in mind when finding patterns to experiment with for sculpted edgings. It is not the number of rows of the edging that counts so much as the number of rows of tucking on each needle.

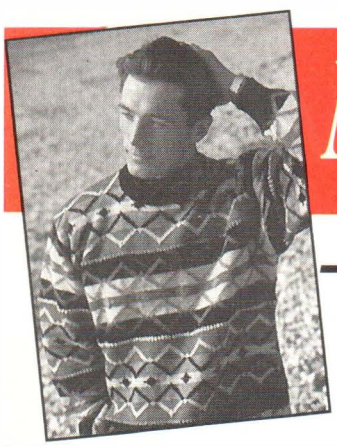
SWATCH K

Swatch K shows an experiment I was happy with. It was made with the left-hand edge of pattern 1292. This time I liked the way it made little regular bobbles over the edging. Obviously, fourteen stitches will not repeat on a forty stitch punchcard so you would have to add or lose a few stitches if working on the Duomatic but that is not really a problem. Just make the 'V' extend up for three more rows and it will fit. The pattern will be more spread out but it will still be very attractive.

DEVELOPMENTS FROM K

As I was happy with the effect of Swatch K, I started looking for a stitch pattern I could use to give a similar effect at the bottom, without the extra row of bobbles. I found it in an unlikely place — the letter K on pattern 1190. This time I used the right-hand edge and once again it will need adjusting for the Duomatic. Swatch L shows the pattern knitted in the experimental mode of 12 rows with two rows of tuck on black squares. These twelve rows took me into the spine of the K which I do not particularly like the look of. Once again, I could have just stopped short but I decided to try out the deep sculpting so used four rows of tuck. Swatch M shows the result. I used the full twenty rows to take me up to the spine but as you can see from the pattern diagram, there were never more than eight rows of tuck on a stitch.

I could have gone on and on, and in fact I did, but as the editor is going to have kittens when she sees how many swatches she has to squeeze into my allotted space, I thought I had better just use the pick of the bunch. [What, let kittens get amongst all those swatches! **Ed**] I hope you enjoy creating, looking through your own patterns and punchcards and trying sculpted edges for yourself.



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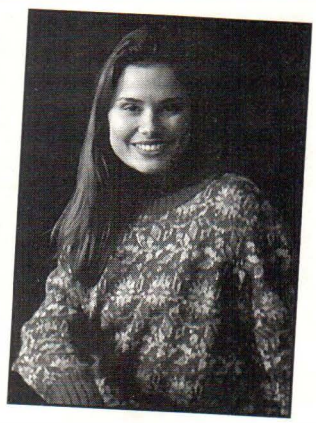

The December issue is brimming with designs for the festive season. Using the season's yarns, glitter and mohair designs covering each member of the family. Including the latest fashion waistcoats, beautiful stitch patterns on classic sweaters and the perfect 'little black dress' — three styles to choose from.

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Lady's Suit

Illustrated on page 18

MACHINES: *These instructions are written for Brother standard gauge punchcard machines with ribber*
YARN: *Forsell Naturell and 4 ply Wool*
FIBRE CONTENT: *Naturell is 80% Wool, 20% Alpaca; 4 ply Wool is 100% Wool*
COLOUR: *We used Naturell in White Blend Shade 491 (MC) and 4 ply Wool in Mink Shade 105 (C)*
STOCKISTS: *If you have any difficulty in obtaining these yarns, please write to T. Forsell & Son Ltd, Blaby Road, South Wigston, Leicester LE8 2SG*

SIZES
Top
To suit bust 86[91:96:101:106]cm.
Finished measurement 100[106:110:116:120]cm.
Length 73[74:75:76:77]cm.
Sleeve seam 44[45:46:47:48]cm.
Skirt
To suit hip 91[96:101:106:111]cm.
Finished measurement 101[106:111:117:121.5]cm.
Length 73[75:77:79:81]cm.
Figures in square brackets [ ] refer to larger sizes; where there is only one set of figures, this applies to all sizes.

MATERIALS
Forsell Naturell
Top: 1 X 400g cone in MC.
Skirt: 1[1:2:2:2] x 400g cone in MC.
Forsell 4 ply Wool
Top only: 1 x 500g cone in C.

MAIN TENSIONS
Top: 24 sts and 34 rows to 10cm measured over woven lace patt (tension dial approx 9 = MT).
Skirt: 35 sts and 40 rows to 10cm measured over pleat patt (tension dial approx 3/3 = MT).
See special note for tension swatch making directions.
Tensions must be matched exactly before starting garment.

ABBREVIATIONS
See page 41.

NOTE
Knit side is used as right side.
Measurements given are those of finished garment and should not be used to measure work on the machine.

PUNCHCARD PATTERN
Punch card before starting to knit.

PATTERN NOTE
TOP
Main carr is set to KC (i.e. punchcard engaged throughout). Start on first row of punchcard.
Using lace carr K 4 rows. Using main carr weave 2 rows. These 6 rows form patt and are rep throughout.
Note: Only 2 rows will register on RC.
SKIRT
Pleat pattern is formed by the needle arrangement given in Diagram 1.

SPECIAL NOTE
TOP
C (the 4 ply wool) is used double throughout as the weaving yarn. The easiest way to use this is to wind a ball 2 strands together. Place this on the floor to the right of the machine and feed by hand as required.
When working the woven lace patt only one carr can be on the needle bed at any time. Ensure that the carr not in use is waiting on the extension rail until it is required again.
Punchcard is number 769 from Brother pattern book 3. There was an error in the printed version which has been corrected in the punchcard given.
Patterning instructions have been written specifically for Brother punchcard machines.
Tension swatch: Wash and dry swatch before measuring.
SKIRT
Tension swatch: Wash and dry swatch before measuring. For accuracy knit a sample in the pleat formation over 100 sts (counting Ns on MB only ensuring corresponding RB Ns correctly placed as Diagram 1). Use the close knit bar. Slide lever I. Use side weights moving them up every 30 rows or so. Starting at T3/3 K 100 rows reducing tensions by one dot every 20 rows. Allow to settle and then wash and dry. After a light steam, piece should measure 28cm wide and 24 cm long.
Side facing knitter is right side.
Mark each tension change with contrast yarn at each edge to assist with matching seams when making up.

TOP
BACK
Push 110[118:122:130:134] Ns to WP. *Using WY and MT, cast on and K a few rows ending CAL. Using nylon cord, K1 row. Push all Ns fully forward and using MC, cast on by hand ('e' wrap). Using MT-2, K2 rows. Push main carr on to R extension rail and set to KC. Place lace carr on to L extension rail.
Set RC at 000. Using MC, start and work in patt (see patt note) throughout*. K until RC shows 29[30:30:30:30]. Inc 1 st at each end of next and every foll 29th[30th:30th:30th:30th] row 2[1:1:5:5] times in all. K28[29:29:0:0] rows. Inc 1 st at each end of next and every foll 28th[29th:29th:0:0] row 3[4:4:0:0] times in all. 120[128:132:140:144] sts. RC shows 142[146:146:150:150]. Place a marker at each edge. K until RC shows 222[226:230:234:238].
SHAPE NECK
Note punchcard row and position in patt sequence. Using a separate length of MC and C together, cast off 26[26:26:26:30] sts at centre. Using

nylon cord, K 47[51:53:57:57] sts at L by hand taking Ns down to NWP. Cont over rem 47[51:53:57:57] sts at R for first side. K1 row. Cast off 2[2:3:3:3] sts at beg of next and every foll alt row 2[2:1:1:1] times in all, K1 row. Cast off 1[1:2:2:2] sts at beg of next and every foll alt row 2[2:1:1:1] times in all. Dec 1 st at beg of next and every foll alt row 0[0:2:2:2] times in all. 41[45:46:50:50] sts. RC shows 230[234:238:242:246]. Using one strand each of MC and C together, cast off.

CAR. Unravel nylon cord over sts at L bringing Ns down to WP. Reset punchcard to noted row. Reset RC at 222[226:230:234:238]. Starting at correct position in patt sequence, work to correspond with first side, reversing shaping.

BACK WELT

With RB in position set machine for 1x1 rib. Push 127[135:141:149:154] Ns on MB and corresponding Ns on RB to WP. Arrange Ns for 1x1 rib. CAR. Using MC, cast on and K3 tubular rows. Using MT-8/MT-8, K57 rows. CAL. Remove WY and nylon cord from lower edge of back. With wrong side facing, hang bottom edge of back evenly along the row. Using T max and MT, K1 row. Cast off using latch tool.

FRONT

Work as given for back until RC shows 202[206:210:214:218].

SHAPE NECK

Note punchcard row and position in patt sequence. Using a separate length of MC and C together, cast off 12[12:14:14:14] sts at centre. Using nylon cord, K54[58:59:63:65] sts at L by hand taking Ns down to NWP. Cont on rem sts at R for first side. K1 row. Cast off 3 sts at beg of next and every foll alt row 1[1:1:1:2] times in all, K1 row. Cast off 2 sts at beg of next row, K1 row. Dec 1 st at neck edge on next and every foll alt row 8[8:8:8:7] times in all. 41[45:46:50:50] sts. RC shows 222[226:230:234:238]. K until RC shows 230[234:238:242:246]. Using 1 strand each of MC and C together, cast off.

CAR. Unravel nylon cord over sts at L bringing Ns down to WP. Reset punchcard to noted row. Reset RC at 202[206:210:214:218]. Starting at correct position in patt sequence, work to correspond with first side, reversing shaping.

FRONT WELT

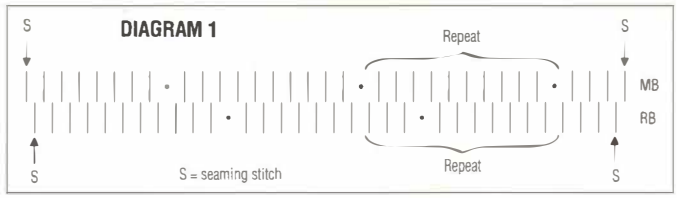
Work as given for back welt.

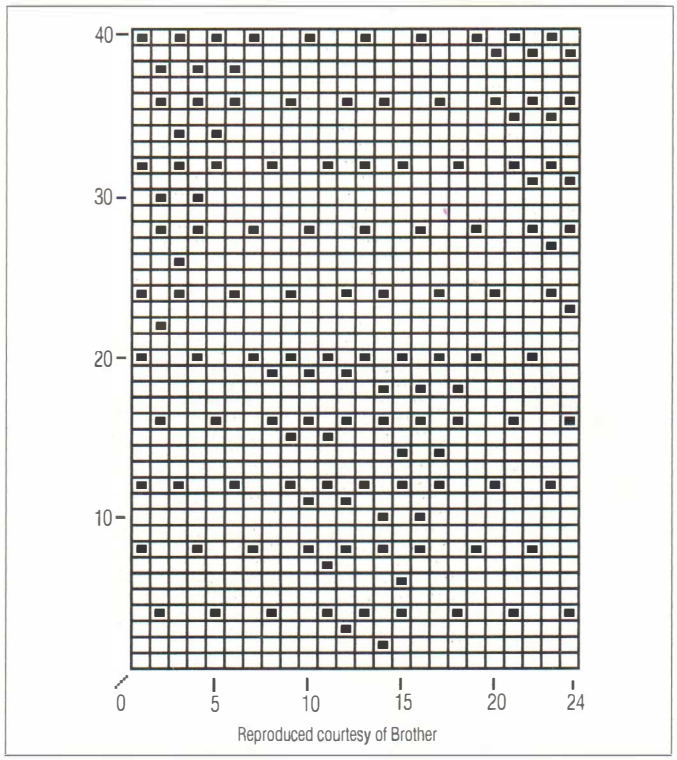
SLEEVES

Push 58[58:60:60:62] Ns to WP. Work as given for back from * to *. K2 rows. Inc 1 st at each end of next and every foll 3rd row 6[4:8:4:6] times in all. K3 rows. Inc 1 st at each end of next and every foll 4th row 27[29:27:31:30] times in all. 124[124:130:130:134] sts. K until RC shows 142[144:148:152:154]. Place a marker at centre. Cast off using MC and C together.

CUFFS

With RB in position set machine for 1x1 rib. Push 71[71:73:73:77] Ns on MB and corresponding Ns on RB to WP. Arrange Ns for 1x1 rib. CAR. Using MC, cast on and K3 tubular rows. Using MT-8/MT-8, K29 rows. CAL. Remove WY and nylon cord from lower edge of back. With wrong side facing, hang bottom edge of sleeve evenly along the row. Using T max and MT, K1 row. Cast off using latch tool.





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NECKBAND

Join left shoulder.

With RB in position set machine for 1x1 rib. Push 145[145:151:151:159] Ns on MB and corresponding Ns on RB to WP. Arrange Ns for 1x1 rib. CAR. Using MC, cast on and K3 tubular rows. Using MT-8/MT-8, K30 rows. Transfer sts to MB. Using MT-5, K1 row. With wrong side of garment facing, pick up neck edge and hang evenly along the row. Using MT, K1 row. Cast off using latch tool method.

TO MAKE UP

Join remaining shoulder and neckband seam. Turn neckband in half to inside and slip stitch down. Set in sleeves between markers, matching centre sleeve and shoulder seam. Join side and sleeve seams. Turn welts and cuffs in half to inside and slip stitch down over join. Wash garment and spin. Pull firmly to correct size and shape and smooth flat on a towel to dry.

SKIRT

Work 2[2:2:3:3] panels alike

With RB in position set machine for FNR (pitch 'H'). Push 178[189:200: 134:145] Ns on MB and corresponding Ns on RB to WP. Arrange Ns for FNR. CAR. Using MC and MT-3/MT-3, cast on. Using MT-2/MT-2, K2 tubular rows. CAL. Using MT-1/MT-1, K1 row. Transfer sts for pleat patt as shown in Diagram 1, noting arrangement at each end for a concealed seam. Set RC at 000. Using MT/MT, K56[58:59:61:63] rows.

Using MT-•/MT-•, K56[58:59:61:62] rows. Using MT-••/MT-••, K56[57:59:61:62] rows. Using MT-1/MT-1, K56[57:59:60:62] rows. Using MT-1•/MT-1•, K55[57:59:60:62] rows. RC shows 279[287:295:303:311]. CAL.

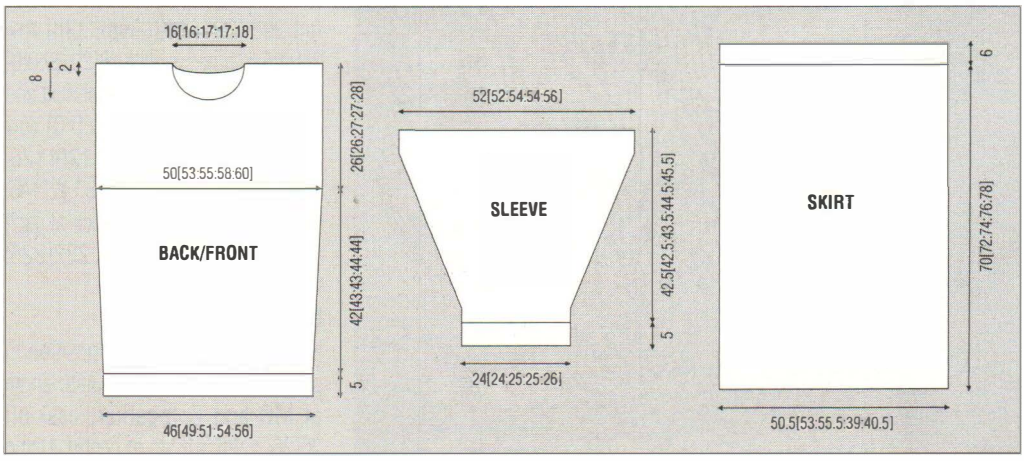
WAISTBAND

Pitch 'P'. Transfer sts for 1x1 rib (most Ns will hold 2 sts). Return empty Ns to NWP. K1 row.

Set RC at 000. Using MT-2/MT-2, K30 rows. Transfer sts to MB. Using MT+5, K1 row. Cast off using the latch tool.

TO MAKE UP

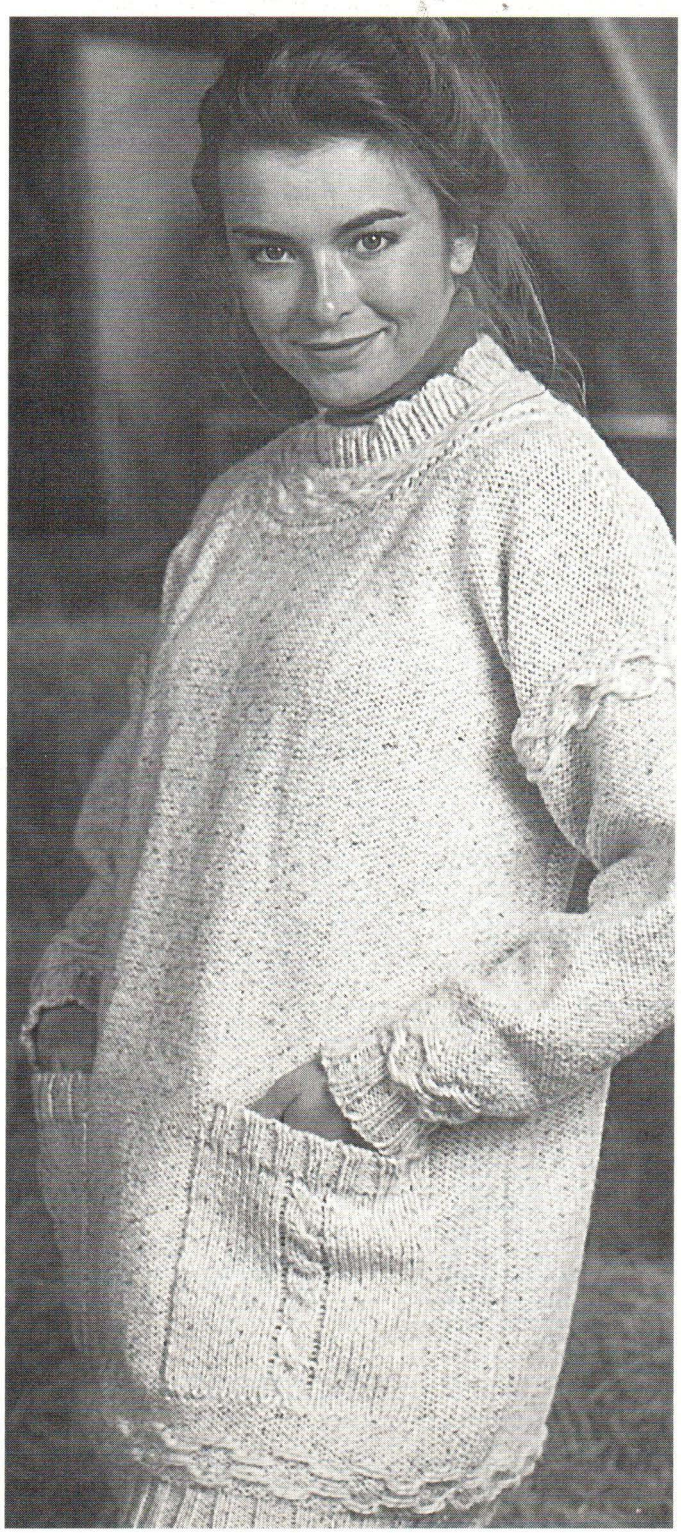
Using markers as a guide, join all skirt panels including waistbands. Turn band in half to inside and slip stitch over join, leaving an opening. Insert elastic, adjust to fit and fasten off securely. Close waistband. Wash and rinse skirt. Spin lightly. Spread flat on to a towel to dry, opening out lower edge slightly. Steam gently when dry if necessary.



Lady's Slip Stitch Trimmed Tunic

Illustrated on page 17

MACHINES: *These instructions are written for chunky gauge punchcard machines with ribber*
YARN: *The Yorkshire Mohair Mill Designer Tweed*
FIBRE CONTENT: *97% Wool, 3% Cotton*
COLOUR: *We used Shade 9T12 (MC)*
STOCKISTS: *If you have any difficulty in obtaining this yarn, please write to The Yorkshire Mohair Mill, Mohair Mills,Gibson Street, Bradford BD3 9TS*



SIZES
To suit bust 86[91:97:102:107]cm.
Finished measurement 115[120:125:130:135]cm.
Length 78cm.
Sleeve seam 43cm.
Figures in square brackets [ ] refer to larger sizes; where there is only one set of figures, this applies to all sizes.

MATERIALS
The Yorkshire Mohair Mill Designer Tweed
2 x 500g cone in MC.
Largest size only + 1 x 100g ball in MC.

MAIN TENSIONS
16 sts and 25 rows to 10cm measured over st st (tension dial approx 5).
16 sts and 43 rows to 10cm measured over slip stitch pattern (tension dial approx 5).
Tensions must be matched exactly before starting garment.

ABBREVIATIONS
See page 41.

NOTE
Purl side is used as right side.
Measurements given are those of finished garment and should not be used to measure work on the machine.

PUNCHCARD PATTERN
Punch card before starting to knit.

PATTERN NOTE
Border pattern worked thus:
Insert punchcard and lock on last row. Set carr to select/memorise for patt and K1 row. Release card and set carr for slip/part/empty. K16 rows.

BACK
With RB in position set machine for 2x2 rib ('P' rib). Push 92[96:100:104:108] Ns on MB and corresponding Ns on RB to WP. Arrange Ns for 2x2 rib. CAR. Using MC, cast on and K3 tubular rows. Using T1/1, K12 rows. Transfer sts to MB.
Set RC at 000. Using MC and MT, work border patt (see patt note). Set carr for st st and K until RC shows 120. Place a marker at each edge. K until RC shows 170.

SHAPE NECK
Set carr for HP and push 20 Ns at centre and all Ns to L to HP. Continue over rem 36[38:40:42:44] sts at R for first side. K1 row. Cast off 2 sts at neck edge on next row. Dec 1 st at neck edge on next row. Repeat last 2 rows once more. Dec 1 st at neck edge on next 6 rows. K1 row. Dec 1 st at neck edge on next and foll alt row. 22[24:26:28:30] sts. K1 row. WK.
CAR. Push 20 Ns nearest carr to UWP and WK.
CAL. Set carr so HP Ns will K and work L side to correspond with R.

FRONT
Work as given for back until RC shows 160.

SHAPE NECK
Set carr for HP. Push 16 Ns at centre and all Ns at L to HP. Cont over rem sts at R for first side. K1 row. Cast off 2 sts at beg of next row. Dec 1 st at neck edge on next 8 rows. K1 row. Dec 1 st at neck edge on next and every foll alt row 6 times in all. 22[24:26:28:30] sts. K until RC shows 185 and WK.
CAR. Push 16 Ns nearest carr to UWP and WK.
CAL. Reset RC at 160. Set carr so HP Ns will K and work L side to correspond with R.

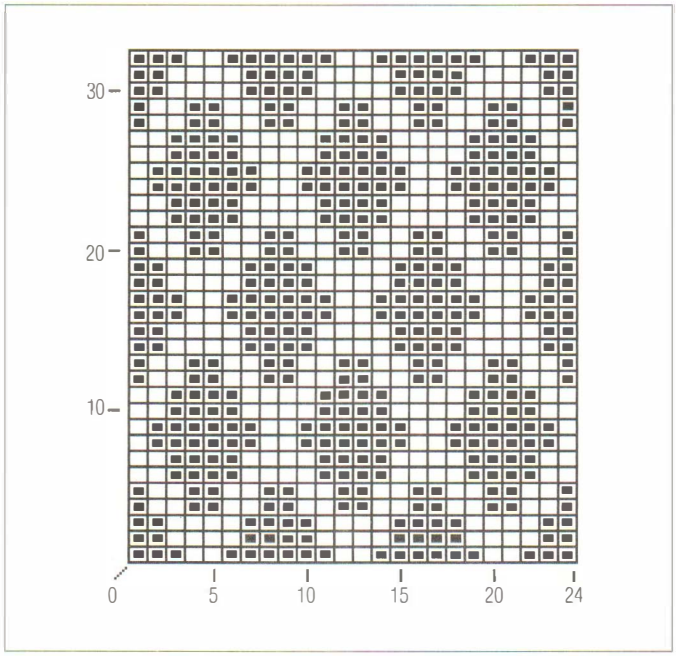
JOIN SHOULDER SEAM
Push 22[24:26:28:30] Ns to WP. With right sides together, pick up sts from below WY from both R shoulders and hang evenly along the row. Using MC and MT, K1 row and cast off.

SLEEVES
Push 44 Ns to WP. Using WY and MT, cast on and K a few rows ending CAR. Work as given for back (after rib) until RC shows 17. Set carr for st st and inc 1 st ff at each edge of next and every foll 4th row 19 times in all. RC shows 91. Work border patt (see patt note) *and at the same time* inc 1 st at each end of next row. 84 sts. Set carr for st st and K1 row. RC shows 109.

JOIN ARMHOLE SEAM
With right side facing, pick up sts between markers on back and front — shoulder seam to centre '0' and hang evenly along the row. K1 row and cast off.

CUFF
With RB in position set machine for 2x2 rib. Push 34 Ns on MB and corresponding Ns on RB to WP. Arrange Ns for 2x2 rib. CAR. Using MC, cast on and K3 tubular rows. Using T1/1, K12 rows. Transfer sts to MB. With plain side facing, pick up sts from below WY at bottom sleeve and hang evenly along the row. Using MT, K1 row and WK. Backstitch through last row worked in MC.

YOKE
Push 102 Ns to WP. Using WY and MT, cast on and K a few rows ending



CAR. Using MC and MT, work border patt (see patt note), dec T by one dot on every 3rd row until T3. Set carr for st st and K1 row. WK.

NECKBAND

With RB in position set machine for 1x1 rib. Push 78 Ns on MB and corresponding Ns on RB to WP. Arrange Ns for 1x1 rib. Using MC, cast on and K3 tubular rows. Using T1/1, K10 rows. Transfer sts to MB. Using T3, K1 row. Pick up upper yoke and hang evenly along the row. T3, K2 rows and WK. With purl side facing backstitch through last row.

POCKETS

Work two alike

With RB in position set machine for 2x2 rib. Push 28 Ns on MB and corresponding Ns on RB to WP. Arrange Ns for 2x2 rib. CAR. Using MC, cast on and K3 tubular rows. Using T1/1, K8 rows. Transfer sts to MB.

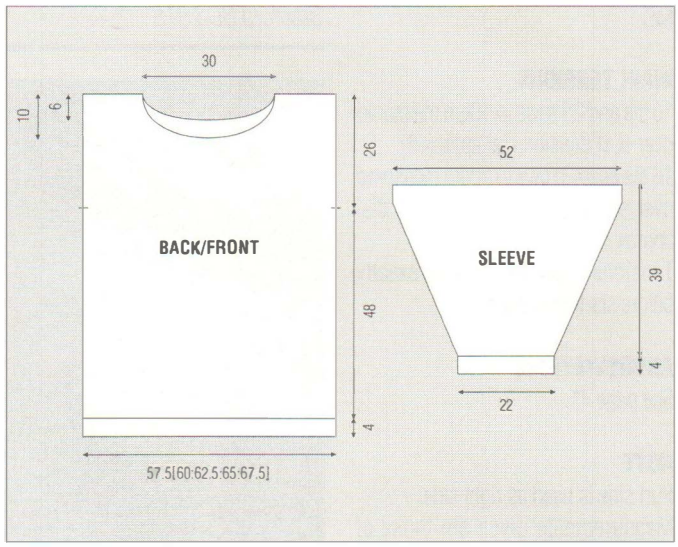
RC000. Using MT, transfer sts for cable thus:

Transfer 1 st either side of centre 4 sts on to their adjacent N, leaving empty Ns in NWP. K3 rows. *Bring empty Ns to WP, K1 row. Drop loop from Ns brought to WP and return them to NWP. Cross 2 sts at R over 2 sts at L for cable. K5 rows*.

Rep from * to * (working cable every 6th row) until RC shows 41. Bring empty Ns to WP and K1 row. WK.

TO MAKE UP

Block and lightly steam pieces to correct measurements. With wrong side of yoke facing, pick up sts from below WY and hang evenly on to Ns. Pick up same number of sts from neck edge and hang evenly on to same Ns. Using MC and MT, K2 rows. WK. Backstitch through last row worked in MC. Join second shoulder seam. Set in second sleeve as given for first. Join side and sleeve seams. Sew pockets in position as shown, finishing bottom edge by backstitching through last row worked in MC.



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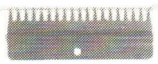

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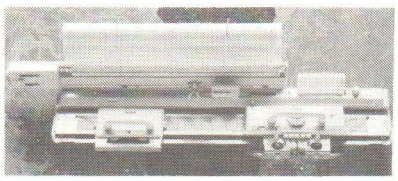

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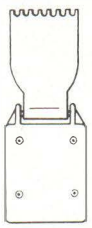

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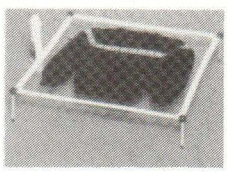

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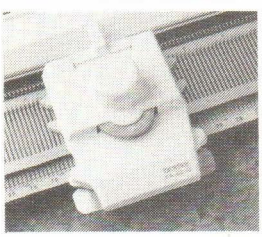

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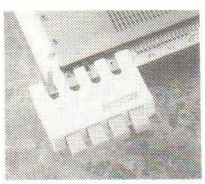

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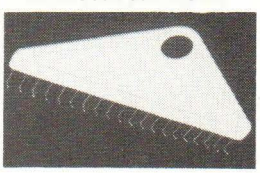

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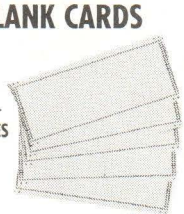

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Jane Platt's cat family are delightfully easy knits, making fun gifts for a cat lover's collection, or a child to cuddle

MASCOT TOYS

Cat designs are always popular with my customers, probably because many people have them as pets. I thought, therefore, it would be fun to create a pattern which could be made up in colours to match your own or a friend's cat. They would make lovely toys for children or endearing ornaments for adult cat lovers.

CAT 'BREEDS'

I have made a Siamese cat in plain stocking stitch, a Fair Isle version to suggest a tabby and a black and white kitten using a tighter tension.

The body is made from one straight piece with the muzzle, ears and tail sewn on separately. I have used a standard Toyota punchcard for the patterning, but you could use one of your own selection. Their felt eyes can be any colour you choose and you can change their expressions by altering the size of the pupils, the mouth shape or adding more or less stuffing to make them fatter or thinner.

MACHINES

These instructions are written for standard gauge punchcard machines — although any machine could be used if size and patterning variation is acceptable.

The original item was designed on a Toyota 858.

SIZES

Large cat approx 21cm high to ear tip.
Small cat approx 18cm high to ear tip.

MATERIALS

Oddments of 4 ply Acrylic in MC and A.
Tiny oddment of col B for collar.
Pink yarn or embroidery silk for nose and mouth.
Contrast yarn or embroidery silk for collar buckle.
Translucent sewing thread, fisherman's line or cotton thread for whiskers.
Scrap of felt, matching cotton thread and a new 5p coin to uses as a template for eyes.
Black marker or felt tip pen to draw pupils.
Long-eyed sewing needle suitable for yarn, fine sewing needle and darning needle.
Stuffing.

MAIN TENSION

28 sts and 38 rows to 10cm measured over st st (tension dial approx 5).
Use MT for all pieces to make kitten and MT+2 to make cat.
Tension is not critical provided a difference in sizes as given is acceptable.

ABBREVIATIONS

See page 41.
QCO = Quick cast on.

NOTE

Knit side is used as right side.

PUNCHCARD PATTERN

Punchcard 3 from Toyota basic card set for 858 used. If required punch card (or substitute any appropriate alternative) before starting to knit.

SPECIAL NOTE

The needle selection for Fair Isle patterning varies from machine to machine. For some the punchcard is inserted and locked on the previous row, whilst on others this is done at the start of the first Fair Isle row. Therefore, the pattern states the number of plain or pattern rows required. You should insert your card, set to row 1 and lock if necessary at the appropriate time, according to your type of machine. If in doubt consult your handbook.

If you are knitting a cat on the looser tension use a 1x1 punchcard (i.e. the basic bird's-eye card), *but* use black in both feeders to produce a thicker fabric through which stuffing will not show.

QUICK CAST ON

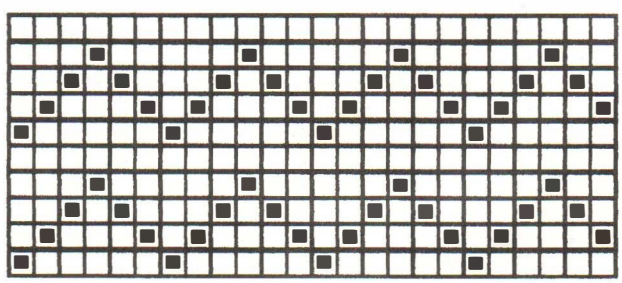
Used throughout. CAR. MT, push alt Ns to L and R of centre '0' to WP as given in instructions and K1 row. Hook on cast on comb, push rem Ns into WP and K1 row. Continue as given. When knitting is removed from machine, pull yarn end at cast on edge to gather sts as given in pattern.

HEAD AND BODY

Use MC and A for patterning. QCO, over Ns 14 to L and 15 to R of '0'. 29 sts. K 54 rows MC or patt (back body). K 6 rows plain A (back neck). K 48 rows MC or patt (head). K 6 rows plain A (front neck). K 32 rows MC or patt (chest). K 22 rows A (feet). Break yarn, thread end through darning needle and remove sts from needle bed.

TAIL

Use MC and A for patterning. QCO,



Punchcard reproduced courtesy of Toyota

over 7 alt Ns. 13 sts. K 6 rows A. K 56 rows MC or patt. Break yarn and finish as given for head and body.

COLLAR

QCO, using C over 7 alt Ns. 13 sts. K 40 rows. Break yarn and finish as given for head and body.

EARS

Work two alike

QCO, using MC or A over 5 alt Ns. 9 sts. K 20 rows. Break yarn and finish as given for head and body.

MUZZLE

QCO, using MC or A over 7 alt Ns. 13 sts. K12 rows. Break yarn and finish as given for head and body.

TO MAKE UP

BODY

Pull yarn ends at both ends of body to remove slack and fasten off. Fold knitting in half widthways with cast on/off edges and right sides together. Pin all edges, matching neck colouring. Back stitch around all edges using matching yarn, leaving an opening at centre of short side (base). Turn to right side. Work a line of small running stitches around top and bottom of neck with double matching yarn and leave yarn ends. Stuff head and body, using the stuffing to shape cat's back and pull yarn ends at neck to gather and shape neck. For a thin cat use less stuffing but ensure corners of base are padded so that when finished, cat can sit. Tuck in and over sew edges of opening.

FEET

Mark centre point of feet on base seam and on first row of foot colouring with pins. Thread needle with double foot coloured yarn and secure end on base seam at pinned position. Push needle through body at top of feet at pinned position and bring back out at starting position. Pull yarn tight to mould centre of front feet and work a tiny stitch at same position to secure. Divide foot sections on either side of this stitch in exactly the same way to complete feet shaping.

EARS

Tightly pull up both yarn ends at ear tips and fasten off one end. Fold each ear in half with gathering together, right side outside and over sew side edges together. Pin base of ears at either side of head with outermost edges just below head corners. Sew firmly in place.

MUZZLE

Tightly pull up one yarn end of muzzle and back stitch side edges together with right side inside. Turn and stuff firmly. Pull up remaining yarn end and fasten off. With muzzle seam at back, embroider nose at top centre of muzzle and mouth below with pink straight stitches. Pin muzzle to bottom of face and sew firmly in position.

EYES

Cut two small circles of felt using a new 5p piece as a template. For kitten only, trim very slightly to reduce size. Using black marker pen, draw on pupils. By changing size and shape of pupils you can change cat's expression. Pin to face and sew neatly around outside with tiny stitches in matching cotton and adding a little stuffing to shape them or glue on place if preferred.

WHISKERS

Note: Omit whiskers if cat is for a very small child.

Thread needle with double whisker thread. Push needle in one side of the muzzle and out the other side at whisker positions. Leave a long end and return needle through same positions, pulling thread tight. Repeat once more and cut thread to make two whiskers on each side of muzzle.

Work more whiskers in same way.

TAIL

Fold tail in half lengthways, right side inside and pin. Tightly pull up contrast yarn end and back stitch long seam with matching yarn. Stuff lightly, pull up remaining yarn end and fasten off. Work a line of running stitches along main part of tail seam with double matching yarn. Pull to curve tail and fasten off. Pin and sew end of tail to cat's back with tail seam on inside.

COLLAR

Make as for muzzle omitting stuffing. Flatten with seam at centre and tightly wrap around cat's neck with collar seam on inside. Sew innermost end in position and catch overlap in place with two sets of contrast coloured straight stitches across collar flap to look like a buckle.

If you enjoyed making these cats and would like to try out more of Jane Platt's ideas on a similar theme, then you can send for her mail order brochure of machine and hand knitted toys, ornaments and novelties. Send 50p (refundable) in either coins stuck to cardboard or 2 x first class stamps to: Knit-knacks (MKT), 16 Springfield Road, Binfield, Berks RG12 8TW.

More felting techniques with ideas for decoration and practical use are presented by Ruth Lee

THE Designer LOOK

FELTING MACHINE KNITTING

In the final article of this series, we continue to explore the process of felting knitting in the washing machine. The sampling is extended to include examples knitted in 2/16s and 2/17s Botany wool (see Samples 1, 2 and 3(a)).

Further experiments show potential design ideas for wearable items, such as waistcoats, collars, gloves and mitts. These experiments include simple machine-stitched embroidery, worked on to a range of weights and surfaces (see Samples 2 and 3(a)), decorative braiding knitted in double bed tuck stitch (see Samples 3(b) and 4), and samples which combine knitted felts with non-felted ribbing (see Sample 8).

Finally, we look at methods of wash care for felted knitting and the associated problems of further unwanted shrinkage.

FELTING BOTANY WOOL — WASHING MACHINE METHOD

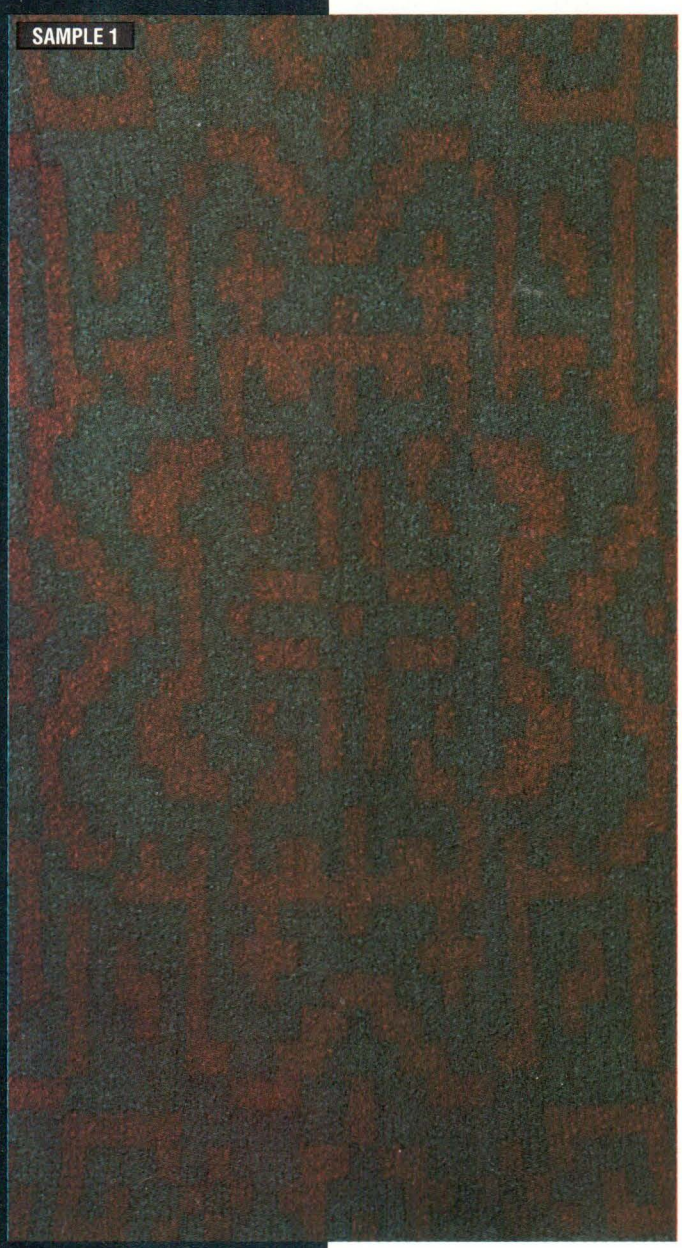
So far, all the previous examples which accompany this group of articles have either been hand-felted Botany wools or machine and hand-felted oiled Shetlands.

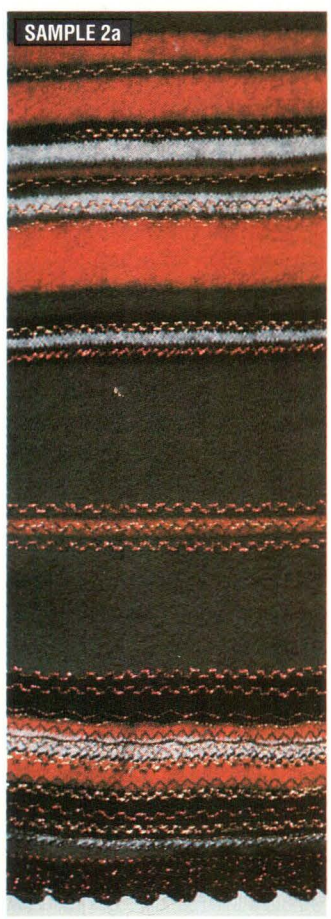
Botany wool can be successfully felted in the washing machine, but great care must be taken to avoid excessive shrinkage, uneven felting, colour loss or bleeding of one colour into another. I found that soap could be eliminated from the process. Botany wool felts quickly, through a combination of heat, moisture and friction, and soap is not necessary either as a lubricant or as a degreasing agent. Soap at boil-wash temperatures moves Botany colours even during the hand-felting process.

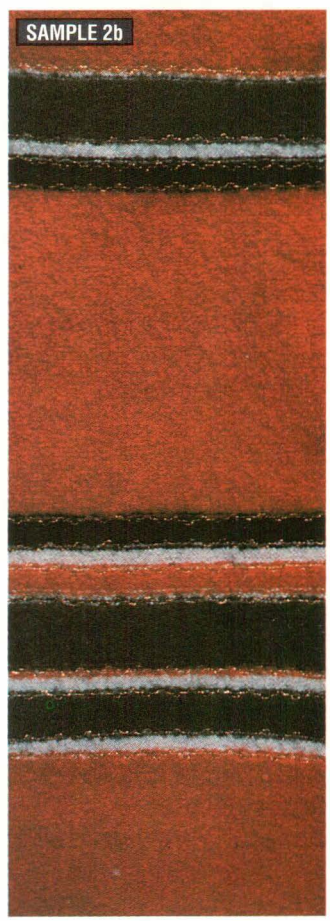
In the December issue of *Machine Knit Today*, the machine-felted method was described in some depth. The same basic rules can be applied to felting Botany wool, but try using several *short* agitations of thirty seconds each, followed by the cold water treatment. This allows some control over the process and removes the possibility of serious over-felting.

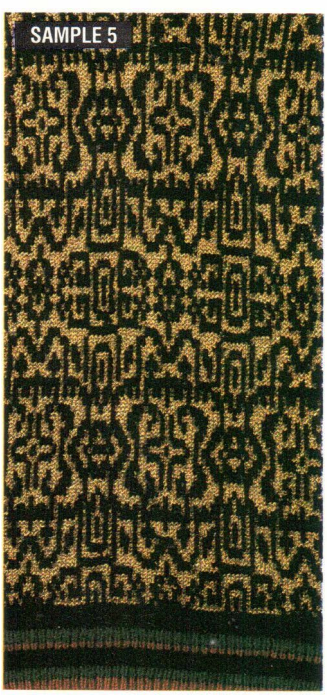
CONTROL AND CALCULATION

It is more difficult to control the edges of the fabric in the machine — the tendency is for them to roll and felt together, especially on stocking stitch fabrics, which have a natural tendency to do this. You would need to account for this when calculating the figures for rows and stitches needed to give a particular yardage.


SAMPLE 1


SAMPLE 2a


SAMPLE 2b



It is most important to test all yarns (but particularly Botany) for colour fastness. If possible, knit two swatches of each colour used. Felt one of them, and compare the results before and after felting. It may also be useful to make similar comparisons between hand and machine felted swatches. Keep a record book and log all your experiments for future reference.

Samples 2(a) and 2(b) show examples of felted knits which have been worked in a fine 2/16s Botany at T5 on a Brother machine. Sample 3(a) combines a base fabric, in felted oiled Shetland, with a Botany wool patch. Sample 1 illustrates a large scale double jacquard pattern, knitted in 2/7s Botany. In this example, some loss of colour was experienced due to the use of a small amount of soap in the processing.

Note that the stitch structure in all the Botany wool felts is hardly visible. The texture of the fabric is quite smooth, and less fuzzy than felted Shetland (compare the base fabric and the patch in Sample 3(a)). The double bed jacquard sample has felted down to form quite a solid mass, making it more suitable for interior projects, hats or bags. It is perhaps a little too heavy and inflexible for garments.

Fine Botany felts form the ideal base for experiments with machine embroidery.

MACHINE EMBROIDERED FELTS

Sample swatches 2(a), 2(b) and 3(a) illustrate a simple application of machine embroidery, making use of some of the automatic zig-zag patterns available on most swing needle machines. If your machine sews only a basic zig-zag, it is possible to turn the stitch width dial while sewing, to alter the width of the stitches, which creates a similar effect.

Initially, the fine metallic threads used in these examples proved difficult to control when used as the top thread. After several abortive attempts in which the thread continually snarled up and broke, the solution that worked on my machine was to wind the bobbin with the metallic thread, and use a standard sewing cotton as the top thread.

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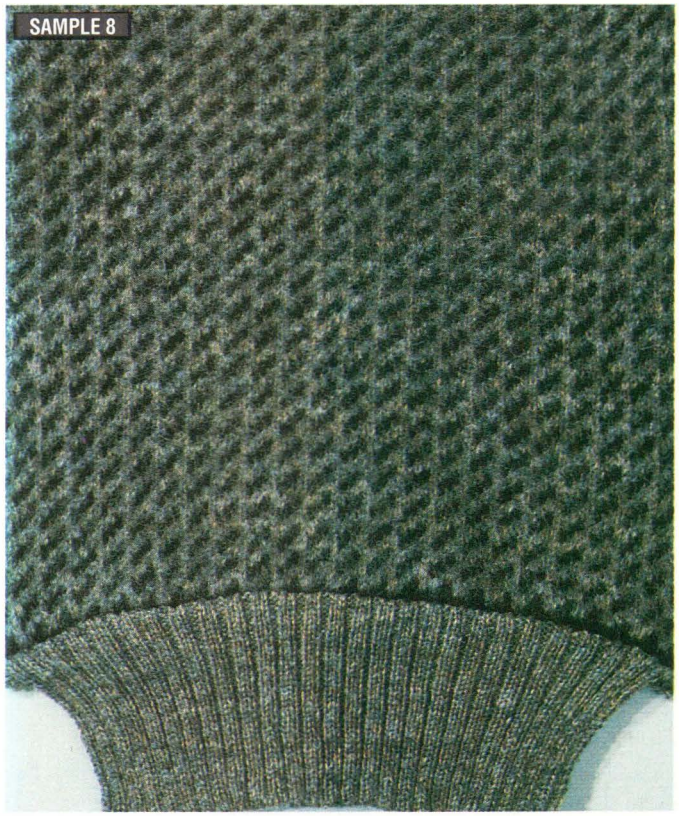


It proved necessary to use a fairly loose tension. This method turned out to be an effective and easy way of using metallic threads to decorate striped fabrics, or outline sections of the felts. The main drawback with this method lies in the fact that you are working on the back of the fabric, which obviously has its limitations. The fine, metallic threads could be substituted with rayons or cottons, depending upon the effects required, and tried out as the top thread.

Check that the needle you are using has a sharp point, otherwise you will find that stitches are missed. I used a fine needle (size 9) for these examples.

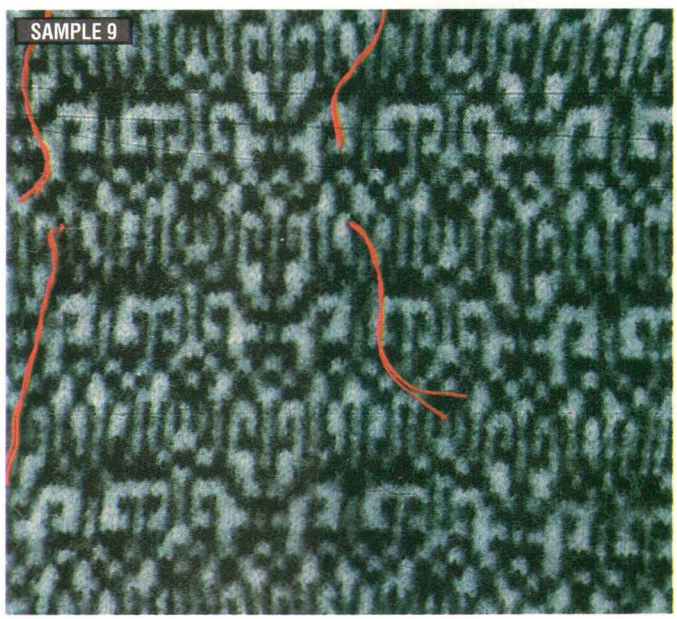
Experiment with a range of spacings on the zig-zag setting. You may find that stitches packed too closely can distort the surface of the more stretchy fabrics, although this can be used to advantage, to create a fluted edge.

Sample 4 shows a single bed jacquard (Fair Isle), combining lurex with oiled Shetland in the main stitch pattern, contrasting with an embroidered 1x1 rib. The rib was knitted using a fairly loose tension (T4/4), and stretched slightly while being embroidered.

HAND EMBROIDERY

You may also want to explore combinations of hand embroidery and felted knits. For example, French knots, blanket stitch or chain stitch can be applied as surface decoration, either before or after felting. Use a suitable woollen yarn if the aim is to felt the decoration into the knit.

Alternatively, contrasting fibres can be stitched into the design after the knitting has been processed, in the same way as the machine embroidered swatches. Further experiments



might include cut-out, felted motifs. These can be applied either by hand or machine, to a felted base fabric.

COMBINATIONS WITH BRAIDS, RIBBING AND BOUGHT EDGINGS

Samples 2(a), 3(a) and 3(b) illustrate a range of braids knitted in double bed tuck stitch on the Pfaff E6000. Attach them flat on to a felted surface as an integral part of the decoration, or use doubled over as an edging (see Samples 2(a) and 2(b)).

Many variations are possible. The instructions given below outline the method used. Try your own modifications by altering the pusher sequence on the back bed, or the needle arrangements on both beds, or the total number of needles in working position. Vary the amount of rows on the tuck and plain knit settings. Alter the arrow key sequence, to exchange the pusher and needle positions.

BRAID KNITTING DIRECTIONS

Suitable for Pfaff E6000 machines
See Sample 3(b).

1. This example was knitted in black cotton Perle (Yeoman Yarns) at T5/5. Arrange the needles and pushers as shown in Diagram 1. Note that the front bed breaks the Pfaff needle rule, in order to obtain a symmetrical stitch pattern.
K6 rows AX/N (same needles tuck throughout).
K4 rows N/N.
Repeat this 10 row sequence as required.

2. Needle and pusher arrangement as given for (1).
This example was knitted in a mixture of 2 ply Brittany cotton (Yeoman Yarns) and a fine bronze metallic thread (Texere Yarns) at T 4/4. To successfully run the two threads together through one arm of the tension assembly, I placed the small lurex spool in the yarn dish (supplied with the Pfaff), and the cone of cotton yarn on the floor. You will need to check that the fine lurex thread is running smoothly.
K8 rows AX/N.
K4 rows N/N.
Repeat this 12 rows sequence as required.

3. The third sample was knitted in a mixture of one strand Brittany cotton and one strand fine metallic at T4/4. Here the needle and pusher arrangement is as shown in Diagram 2.
K8 rows AX/N.
K4 rows N/N.

4. The final example shows a narrower braid, knitted in black cotton and red metallic thread. Diagram 3 shows needle and pusher arrangement required.
K8 rows AX/N.
K4 rows N/N.

Similar braids can be knitted on the Japanese double bed machine with limitations on the depth of each tuck stitch. The comb and weighting system is less efficient than the Pfaff strippers on heavily textured double bed stitch patterns. You will need to make a punch card which relates to the needles in working position and which will in turn, select tuck and knit stitches from that arrangement.

DIAGRAM 1

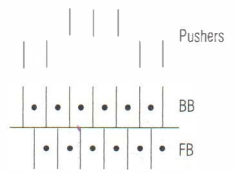
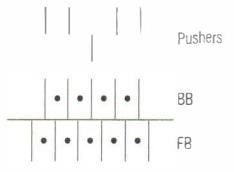


DIAGRAM 2

DIAGRAM 3



Other suitable knitted edgings might include tubular braids, knitweave strips or single bed tuck stitch patterns. Alternatively, you could use bought in fake fur and braids (see Sample 6—machine felted Shetland single bed two colour design).

Ribbing can be felted with the main stitch pattern. Hand felting will give you more control and allow you to felt the ribbing as required. In Sample 7 the 1x1 rib was lightly felted to contrast with the slightly ruched fabric of the main stitch pattern. This was knitted in a combination of lurex and Shetland. Sample 5 illustrates a partially felted swatch, which combines a single bed patterned knit in gold and black, with a full pitch 1x1 rib. Sample 8 shows a non-felted two up one down (half pitch) rib contrasting with a felted Shetland wool sample. Here, the rib was knitted separately and hand stitched to the main fabric after processing.

DESIGN IDEAS

It is possible using these examples, to design a range of wearable items, particularly if you decide to combine felted areas of knitting with ribbing, to allow for shaping. For example, the main stitch pattern of Sample 5 could be developed into front panels for a waistcoat or jacket. The back, sleeves and welt might be knitted in rib. Alternatively, you might like to

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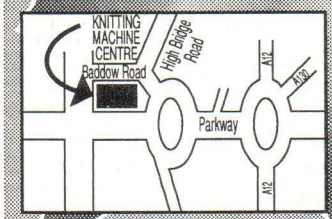

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try making a warm jacket in a single colour of felted Shetland and decorate it with small appliquéd patches (see Sample 3(a)), or hand embroider blanket stitch edgings in a contrast colour.

Gauntlet style gloves and mitts have endless potential for the combination of decoratively embroidered sections with felted, patterned knitting or non-felting ribbing (see Samples 2 and 4). Collars, shaped belts and hats could also be developed using commercially available paper patterns as a starting point (felted knitting can be cut and sewn like a fabric).

WASH CARE

Before you begin to make finished pieces, check that it is possible to launder the proposed fabric. *Do not use extremes of hot and cold water, as this will restart the felting process.* Use lukewarm water and a small amount of pure soap. Hand wash, but do not rub or twist. Rinse in clean, lukewarm water and lay flat to dry. It may be possible to give large felts a very short spin, wrapped in a towel. Do, however, check that this will not cause extra shrinkage. Avoid the conditions required for felting (heat, moisture, friction and alkaline solution). Heavily appliquéd and embroidered surfaces may need specialist dry cleaning.

Sample 9 shows how to mark out a 10cm square area. Measure before and after washing. Above all, do not assume that all your felts will react to laundering in the same way. *Always test wash a small sample for each new project.*

FURTHER DEVELOPMENTS

If you have been as inspired by felted knitting as I have, you may also like to move on to try felt-making from scratch. I'm sure that there are many ways in which the two methods could be combined to create richly patterned surfaces. This, though, is outside the scope of this article.

A list of suppliers follows, which includes 'Fibre Crafts', who supply all the materials required for traditional felt-making.

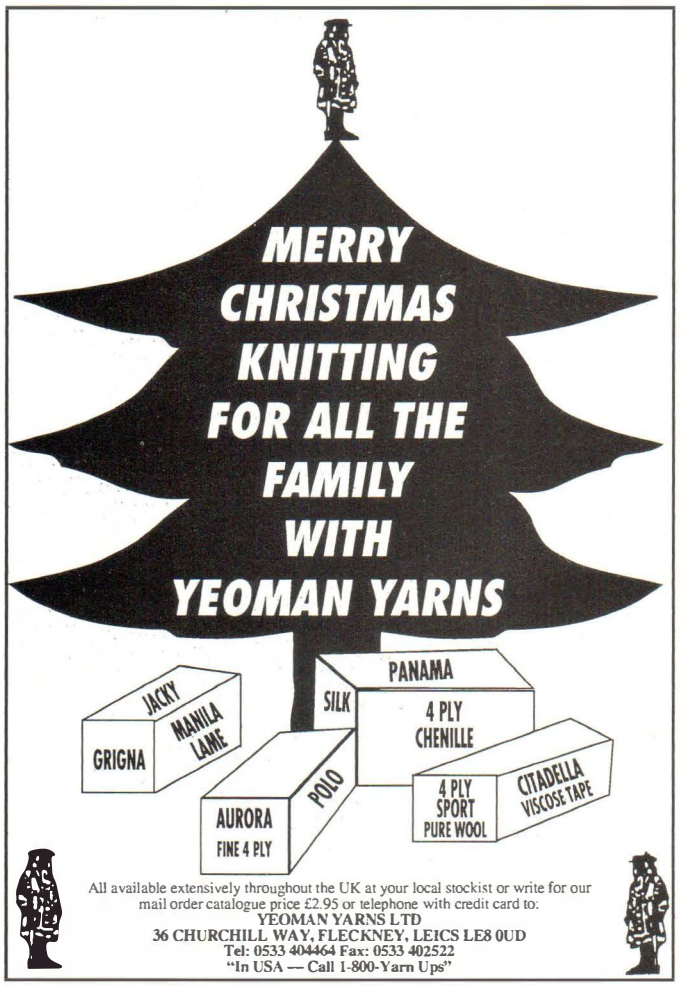
SUPPLIERS

A good range of colours (in oiled Shetland, 2/16s and 2/7s Botany) is available from Many A Mickle, Brier Hey, Mytholmroyd, Hebden Bridge, West Yorks HX7 5PF (Tel. 0422 882200). A mail order catalogue is available which costs £3.90.

Four ply glitter and spools of metallic thread can be obtained from Texere Yarns, College Mill, Barkerend Road, Bradford BD3 9AQ (Tel. 0274 722191). A mail order catalogue costs £2.50.

Textile craft supplies, including coloured tops for traditional felt-making, are available by mail order from Fibre Crafts, Barn Howe, Elter Water, Ambleside, Cumbria LA22 9HW (Tel. 0539 43746). This company also stocks a wide range of books and periodicals.

Cottons used in tuck stitch braids can be obtained from Yeoman Yarns Ltd, 36 Churchill Way, Fleckney, Leics LE8 0UD (Tel. 0533 404464).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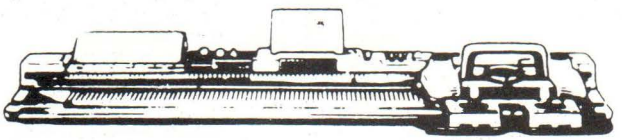

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Lady's Reversible Fair Isle Bodywarmer

Illustrated on page 29

MACHINES: *These instructions are written for standard gauge electronic machines*
YARN: *Hunters 2 ply Jumper Weight (4 ply equivalent) Wool in oil*
FIBRE CONTENT: *100% Shetland Wool*
COLOUR: *We used Aran Shade 1A (MC), Fawn Shade HB305 (A), Green/brown mix Shade FC64 (B), Beige Shade 78 (C), Dark Green Shade 82 (D) and Light Green Shade FC62 (E)*
STOCKISTS: *This yarn is available by mail order from Jamieson & Smith (Shetland Wool Brokers) Ltd, North Street, Lerwick, Shetland ZE1 0PQ (see special note). Tel: 0595 3579*

SIZES
To suit bust 91-96[101-106:111-121]cm.
Finished measurement 109[119:137]cm (as worn).
Length 51 *or* 56cm.
Figures in square brackets [ ] refer to larger sizes; where there is only one set of figures, this applies to all sizes.

MATERIALS
Hunters 2 ply Jumper Weight (4 ply equivalent) Wool
1 x 500g cone in MC.
100g in A.
50g in each of B, C, D and E.
Alternatively: 1 x 16oz. cone in MC.
3[3:4]oz. in A.
2oz. in each of B, C, D and E.
7[8] buttons.

MAIN TENSION
31 sts and 35 rows to 10cm measured over Fair Isle *before* washing (tension dial approx 9• = MT).
Tension must be matched exactly before starting garment.

ABBREVIATIONS
See page 41.

NOTE
Knit side is used as right side.
Measurements given are those of finished garment and should not be used to measure work on the machine.

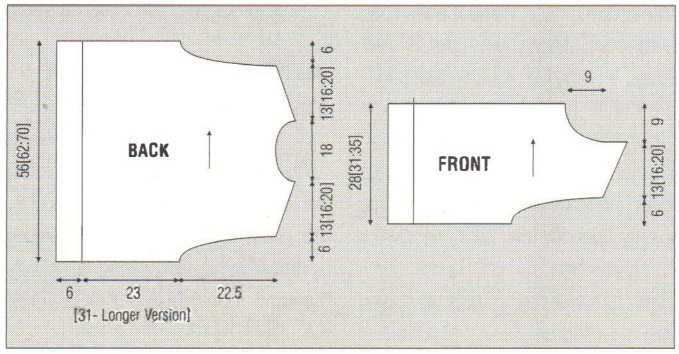
MYLAR SHEET/ELECTRONIC PATTERN
Mark mylar sheet or program patt before starting to knit.

PATTERN NOTE
First side uses patterns A and B, worked in the sequence shown in Diagram 1. Work in Fair Isle and st st changing colours and patterns thus:

Pattern	Feeder 1/A	Feeder 2/B		Rows
*A	MC	C	Fair Isle	2
A	MC	B	Fair Isle	2
A	MC	E	Fair Isle	2
A	MC	B	Fair Isle	2
A	MC	C	Fair Isle	2*
-	MC	-	st st	14
Rep from * to *.				
-	MC	-	st st	2
B	MC	A	Fair Isle	3
B	MC	C	Fair Isle	2
B	MC	B	Fair Isle	2
B	MC	E	Fair Isle	5
B	MC	D	Fair Isle	2
B	MC	E	Fair Isle	5
B	MC	B	Fair Isle	2
B	MC	C	Fair Isle	2
B	MC	A	Fair Isle	3
-	MC	-	st st	2
Rep from * to *.				
-	MC	-	st st	12
Rep from * to *.				
-	MC	-	st st	5[25:49]

Repeat all patterns in reverse (use this sequence in conjunction with Diagram 1, as it helps to visualise the pattern and colorations required).
Second side Worked in Fair Isle throughout. Use pattern C with MC in feeder 1/A and A in feeder 2/B.
Both sides Use pattern sequence as a guide to programming patterns to select/memorise for patt — i.e. when changing from pattern A to pattern B, remember to re-program the machine for patt B one row before Fair Isle required in the sequence. Reminders are not given within the shaping instructions.

SPECIAL NOTE
At the time of going to print, Jamieson & Smith are taking over the supply of Brora yarns direct to the public. We do not know precisely what they will be calling the yarn (i.e. whether it will retain its original name and description — as given), and whether they will supply in grams or ounces. However, full information will be available from Jamieson & Smith by the time you receive your magazine, so please contact them for shade cards, supply formats and price details.
It is recommended that only one colour is used for all the bands and welts.
Garment is worked sideways.
Yarn is used in oiled state.
The making of this garment requires more than the customary quantity of waste yarn; garter bars may be usefully employed as stitch holders.



FIRST SIDE
BACK
**Push from N 75 to N 6 all L of centre '0' to WP (70 Ns). Using WY and MT, cast on and K a few rows. Using nylon cord, K1 row. Push these Ns to HP. Push from N 4 to N 75[99 — for longer length] all R of centre '0' to WP. 72[96] Ns. With carr set for HP, using WY and MT, cast on and K a few rows ending CAL. Using MC and MT, program patt A and set carr to select/memorise for patt (still working only on Ns to R of centre '0').
RC000. Start and work in colour and patt sequence (see patt note) throughout. K12 rows.

SHAPE UNDERARM
Inc 1 st at L (i.e. centre of bed) on next 8 rows. Inc sts should meet Ns in HP. K1 row. RC shows 20.

SHAPE ARMHOLE
Machines which select Ns: Bring the 70 sts at L back to WP by manually knitting with a separate piece of MC, then hand select them to match patterning Ns selected at R.
Machines which do not select Ns: Note patt row and position in colour sequence. Ns at R in WP, set carr so HP Ns will K and for slip pattern (so only Ns in UWP and HP will K). Use a separate length of MC, K to L. Re-program patt for noted row and take carr to R without K. Reset RC at 20.
All machines: Keeping patt correct throughout, K until RC shows 22.

SHAPE SHOULDER
Inc 1 st at shoulder edge on next and every foll 8th[10th:13th] row 6 times in all. 156[180] sts. K until RC shows 66[76:91]**.

SHAPE NECK
K 6 sts at neck edge with WY and release from machine. Dec 1 st ff at neck edge on next 6 rows. K until RC shows

97[107:119], place a marker at each edge. K until RC shows 121[131:148]. Inc 1 st ff at neck edge on next 6 rows. Cast on 6 sts ('e' wrap) at neck edge on next row. 156[180] sts. K until RC shows 132[142:153].

SHAPE SHOULDER

Dec 1 st at shoulder edge on next and every foll 8th[10th:13th] row 6 times in all. K until RC shows 174[194:220].

SHAPE ARMHOLE

Set carr for HP and push Ns from N 75 to N 6 to L of centre '0' to HP.

SHAPE UNDERARM

Dec 1 st at underarm edge on next 8 rows. 72[96] sts. K until RC shows 193[213:237]. WK.

CAL. Set carr so HP Ns will K and using MC, K1 row. WK.

POCKET WELTS

Work two for each side of garment

Push 40 Ns to WP. Using WY and MT, cast on and K a few rows ending CAR. Using MC and MT, K1 row. Using MT-3••, K10 rows. Using MT, K1 row. Using MT-3••, K10 rows. Using MT, K1 row. Turn a hem by picking up loops of first row worked in MC and hang evenly along the row. Either WK or remove sts on to garter bar.

LEFT FRONT

Work as given for back from ** to ** inserting pockets when RC shows 20 thus:

POCKET INSERT

Note position in patt sequence. Set carr for HP and push all Ns to HP except 40 at R edge. Using MC and MT-1••, K74 rows. WK

Hang pocket welt on to empty Ns. Set carr so HP will K. Reset RC at 20 and keeping patt correct, continue as given for back until RC shows 66[76:91].

SHAPE NECK

K 17 sts at neck edge on to WY and release from machine. Dec 1 st ff at neck edge on next 6 rows, K1 row. Dec 1 st ff at neck edge on next and every foll alt row 4 times in all. 129[151] sts. K until RC shows 97[107:119]. Using MC and st st, K1 row and WK.

RIGHT FRONT

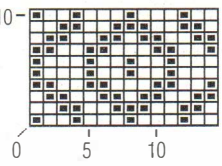
Work as given for L front, but reversing N positions on bed and all shapings.

Join back and fronts at shoulders, matching sts exactly.

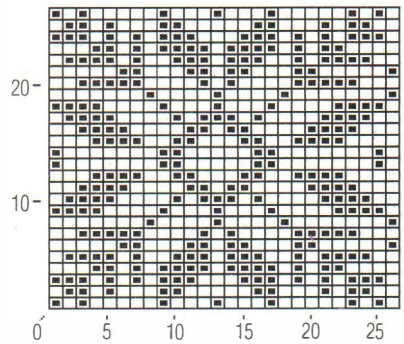
SECOND SIDE

Work as given for first side *but* working throughout in patt C, see patt note.

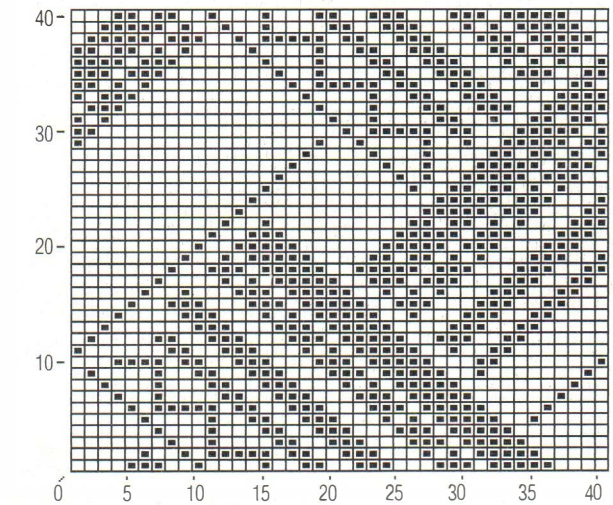
PATTERN A



PATTERN B



PATTERN C



BOTTOM WELTS, NECKBAND AND ARMHOLE BANDS NOTE

Knit the welt or band as detailed and remove from machine on WY or garter bar. Pick up 'first side' of work with right side facing on to appropriate number of Ns. Rehang welt or band on same Ns. Pick up 'second side' of work, wrong side facing on to same Ns. Cast off on machine or K on to several rows of WY to cast off or graft (in the case of front bands) by hand. It is strongly recommended that the same pattern is identified throughout as first side or second side when attaching welts and bands.

BOTTOM WELTS

Worked in two pieces

Push 129[141:161] Ns to WP. Using WY and MT, cast on and K a few rows ending CAL. Using nylon cord, K1 row. Using MC and MT, K1 row. Using MT-3••, K30 rows. Using MT, K1 row. Using MT-3••, K10 rows. Using MT, K1 row. Turn a hem by picking up loops from first row worked in MC and hang evenly along the row. WK or remove on to a garter bar.

With right side facing, pick up approx two out of three sts along bottom of 'first side' body, starting at L front and continuing to centre back marker, to give 129[141:161] sts. *At the same time,* pick up two out of three sts from edge of pocket lining and also approx 7 sts from BOTH outside and inside of bottom edge of pocket band, positioning these carefully on Ns to ensure band will be vertical when garment is finished.

Replace welt on to same Ns.

With right half of 'second side' body facing, pick up sts from centre back marker to R front, as for left half of 'first side'.

Using MC and T at max, K2 rows, working first row manually to ensure perfect sts where several thicknesses are on Ns. Cast off loosely.

Repeat for second half of bottom welts.

NECKBAND

Push 125 Ns to WP. Using WY and MT, cast on and K a few rows ending CAL. Using nylon cord, K1 row. Using MC and MT, K1 row. Using MT-3••, K5 rows. Using MT-4••, K5 rows. Using MT, K1 row. Using MT-4••, K5 rows. Using MT-3••, K10 rows. Using MT, K1 row. Turn a hem by picking up loops from first row worked in MC and hang evenly along the row. WK or remove on to a garter bar.

With right side of 'first side' neck facing, pick up 125 sts evenly — 33 from front of neck to shoulder seam, 59 from back neck and 33 from seam to front neck. Replace neckband on to same Ns.

With wrong side facing, pick up neck edge from second side as given for first side.

Using MC and T at max, K2 rows, working first row manually to ensure perfect sts where several thicknesses are on Ns. Cast off by hand.

ARMHOLE BAND

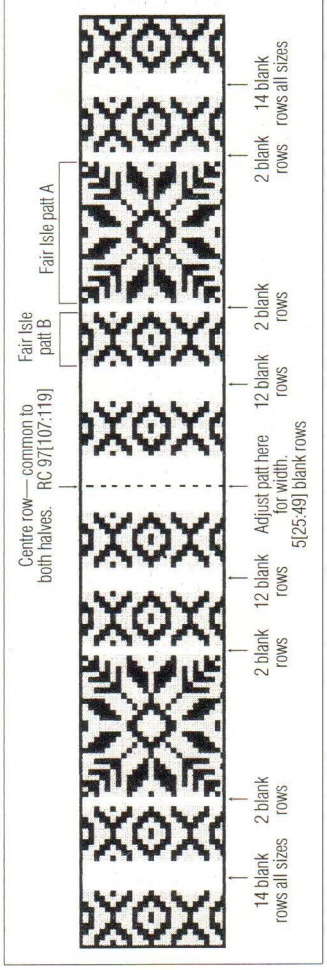
Push 140 Ns to WP. Work as given for neckband, removing on to WY or garter bar.

With wrong side of 'first side' armhole facing and starting at unsewn side seam, pick up approx 16 sts from each curve and 54 sts from each side WY to shoulder seam, hanging evenly on to Ns. 140 sts. Replace band evenly on to same Ns.

With right side of 'second side' armhole facing, pick up sts as given for first side.

Using MC and T at max, K2 rows, working first row manually to ensure perfect sts where several thicknesses are on Ns.

DIAGRAM 1


Centre row — common to both halves. RC 97[107:119]
Fair Isle patt B
Fair Isle patt A
2 blank rows
12 blank rows
Adjust patt here for width. 5[25:49] blank rows
2 blank rows
12 blank rows
2 blank rows
2 blank rows
14 blank rows all sizes
2 blank rows
14 blank rows all sizes

Cast off by hand.
Repeat for second armhole.

FRONT BANDS

Push 159[183 — for longer length] Ns to WP. Working from R to L on 'first side', R front with neckband at L, pick up front edge evenly, inc 10 sts evenly from neckband and hang evenly on to Ns. Pick up front edge of 'first side' pocket and hang evenly on to appropriate Ns.
CAR. Using MC and MT, K1 row. Using MT-4•, K6 rows.

BUTTONHOLE BAND

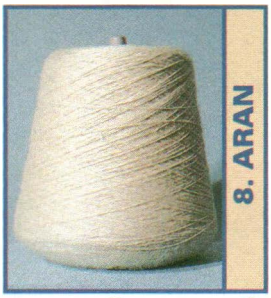
7[8] buttonholes positioned with 7 sts between top of neck and body; 24 sts between holes down front and 8 sts between bottom hole and bottom of welt. Work vertical buttonholes thus:
CAL. ***Set carr for HP. Push all Ns except 7 nearest carr to HP. K6 rows. CAL. Push next 24 Ns nearest carr to UWP. Taking carr slowly to R, stop after 7 sts have been worked. Catch yarn under sinker plate with fine hook before 24 UWP Ns are knitted. Ease yarn down with hook to make loop of approx 2cm. K to end of row. Push 7 Ns at L of bed to HP. Continue holding loop of yarn with hook**. K5 further rows on 24 Ns only. CAL. Push next 24 Ns nearest carr to UWP. Taking carr slowly to R, stop after first stretch of 24 sts have been K. Catch yarn under sinker plate as previously, before 24 UWP Ns are K. Ease yarn down with hook to make loop of approx 2cm. K to end of row. CAR. Hang loop held on hook over 2nd N from edge of buttonhole, working towards carr. Push 24 Ns previously K to HP**. Continue from ** to ** until 8 Ns rem in HP. K 6 rows over these Ns. CAR. Cancel HP. K1 row over all Ns. Using transfer tool, pick up horizontal loop formed between Ns at top of holes and hang over N at edge of buttonhole, working towards carr***.
Set RC at 14. Using MT-4•, K6 rows. Using MT, K1 row. Using MT-4•, K6 rows. Repeat from *** to *** for holes on 'second side' of band. Using MT-4•, K6 rows. Using MT, K1 row. WK.
K next buttonhole band as for first with 7 sts before hole at top of band and 8 sts between bottom hole and bottom of welt.

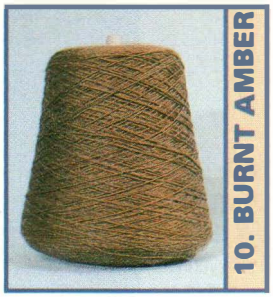
BUTTON BAND

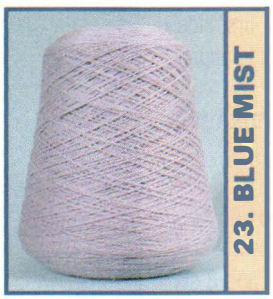
Work as given for buttonhole bands omitting buttonholes.

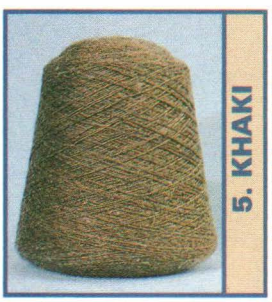
TO MAKE UP

Tack upper edges of pockets in place on inside. Sew tops of pocket welts in position. Graft or mattress stitch side and underarm seams. Catch front edges of left and right fronts evenly together at outermost stitch edge. Backstitch or crochet together upper and lower short edges of button band from the inside. Graft buttonhole bands to 'second side' ensuring holes are correctly located. Make pairs of reversible toggles by pairing buttons back to back with approx 1cm of space between each button.
To remove oil and bring up softness of yarn and clarity of colour, wash gently in hand hot water using good quality soapflakes. Rinse well until water runs clear. A small quantity of fabric conditioner added to the final rinse is recommended. Allow to drain for a few minutes to lighten load and support well when wet. Slow spin for approx 2 minutes, pull to shape and dry flat away from heat. Reverse garment to allow for even drying, or hang on broomshank on washing line, turning frequently. Press both sides with a damp cloth when dry.









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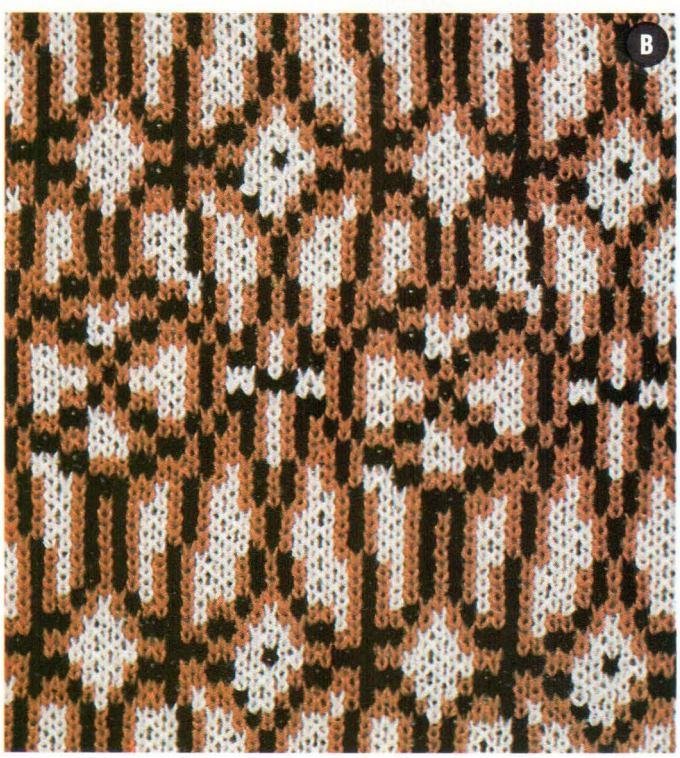
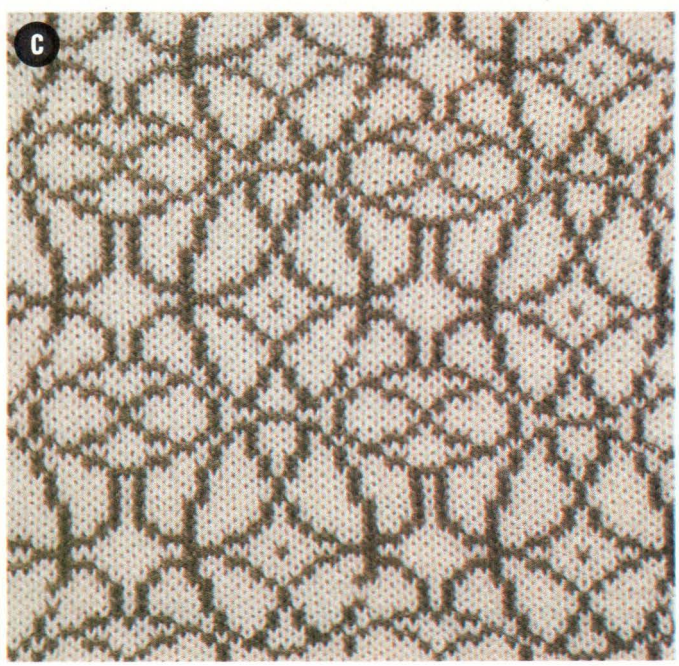


Stitch Pattern Library

11 Build up your Stitch Library — pull out and keep section with ideas for ALL machines

January can be a grey month — no I haven't got the post Christmas blues, I mean the type of prevailing daylight. If it snows there's a silver/white edge to everything; if it stays dry, the mornings bring mists trapped in valleys, blurring the shapes of town and countryside alike. The mists deaden noises, and can give familiar surroundings a slightly surrealistic look. All of this prevaricating is the lead in to say that the whole atmosphere reminds me of ancient legends and designs — the source for this month's Stitch Pattern Library. Mythical beasts vie with intertwined knot patterns in soft, subtle combinations to give a variety of looks for all ages. All this month's creatures were taken from original Celtic sketches and art, but refined to a digestible form for the knitting machine, have attained lines which would not be out of place in pop art! Whatever your machine, we have designs in all shapes and sizes, so here's hoping you enjoy the selection.



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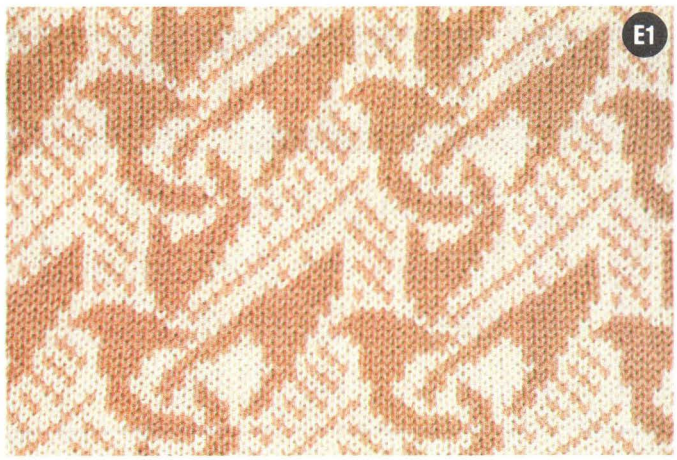
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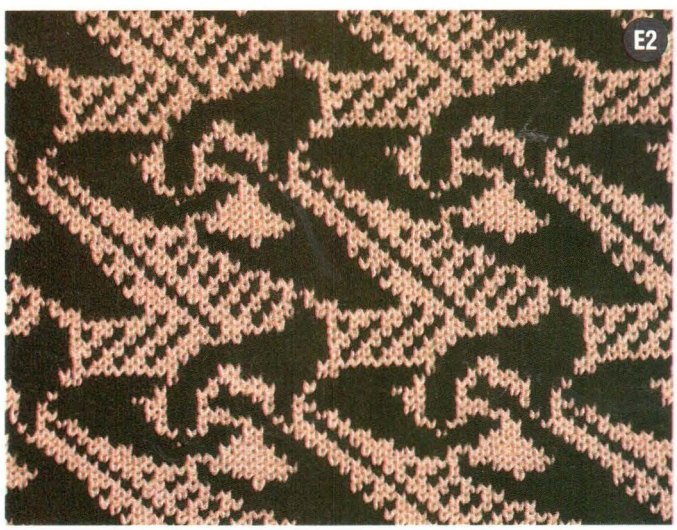
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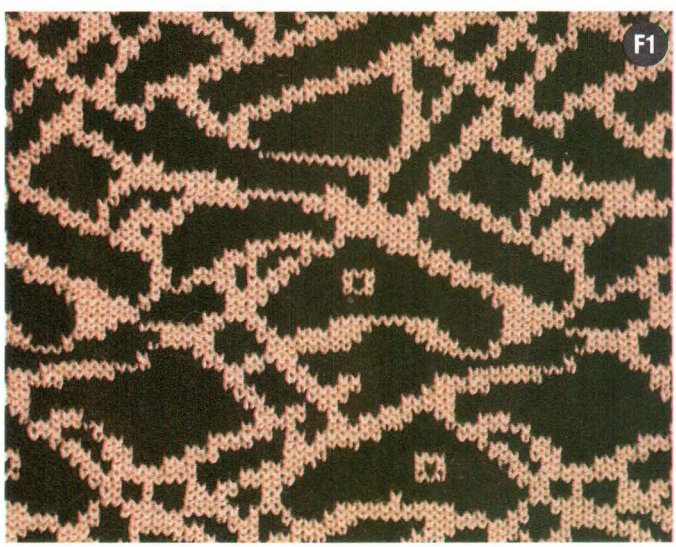
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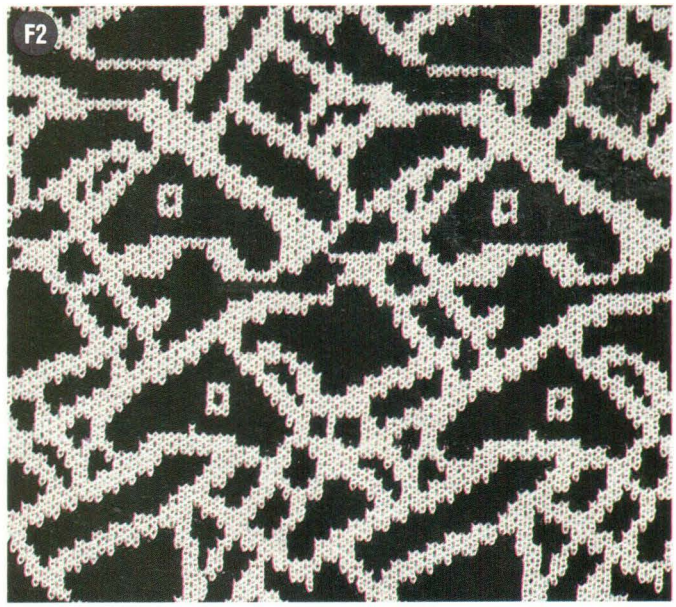

F2

G1
G2

THE HAWKS

Pattern A 24 stitches x 62 rows

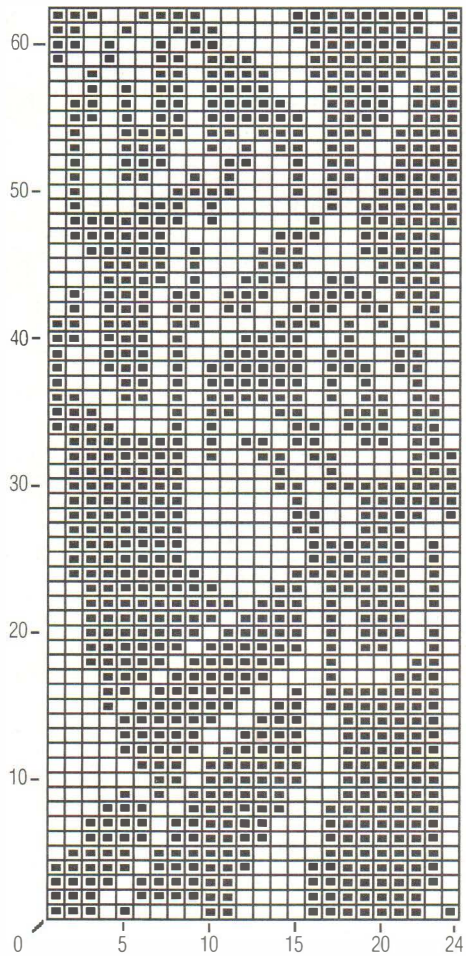
This design is suitable for 24 stitch repeating systems. With a little amendment to the spacings between the birds, it could be adapted for 30 (and therefore 60) stitch repeats as well.

We knitted it as a Fair Isle in 4 ply wool in Aran and Nut Brown, but the design looks quite sensational when the birds are worked in black on any contrasting background. There are some quite long floats in this occasionally, so electronic owners might like to consider the option of working in double jacquard or ladder jacquard.

Suitable Adaptations:

1. A good garter stitch design if worked in heavier 4 ply yarns. Don't expect to be able to define the pattern at close quarters, the effect will be better when viewed at a distance.

2. For a 30 stitch repeat, try adding additional stitches at each edge and around stitches 9, 10 and 11. The beaks will become longer and their shape can be modified as desired to fit.

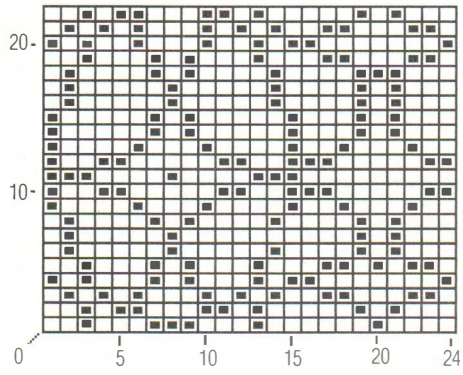


CELTIC CIRCLES

Pattern B 24 stitches x 22 rows

Designed for 24 stitch repeats, the principle circle can be used as is and the joining design amended to form either a 20 or 30 stitch repeat.

We worked in Fair Isle in a soft combination of Aran and Brown. These line designs look soft and classic when worked in soft combinations, but take on modern geometric aspects when worked in high contrasts and bright colours.



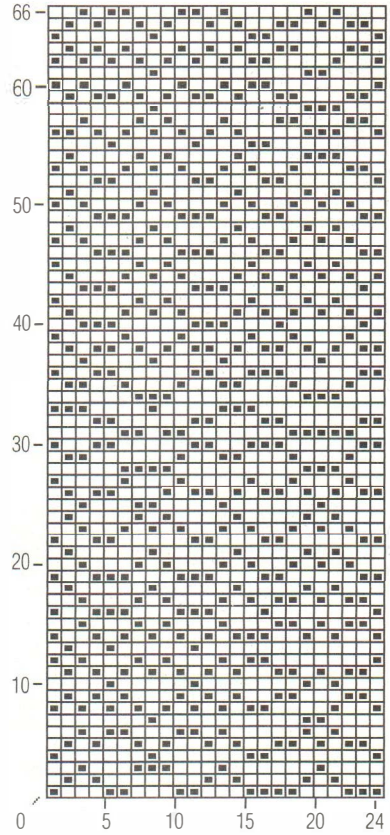
COLOURED CELTIC CIRCLES

Pattern C 24 stitches x 66 rows

Designed for 24 stitch repeats and electronic machines.

An additional colour into Celtic Circles gave us this attractive design. The pattern chart has been drawn so that it can be used by any machine, each of the three colours being worked in turn. We used Aran as MC, Soft Tan as A and Black (the texture provided by Bramwell's Hobby stranded with another fine black yarn) as B. Work as a single bed slip stitch, a double jacquard or a ladder jacquard, depending on what style of fabric you need.

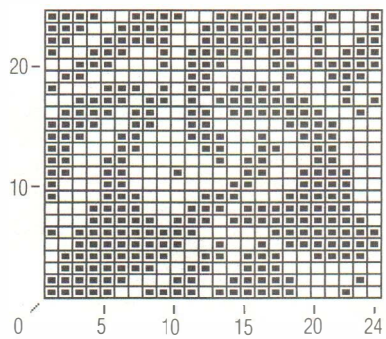
Use double length and knit 2 rows MC, 2 rows A, 2 rows B. Repeat these 6 rows throughout.



CELTIC KNOTS 1

Pattern D 24 stitches x 24 rows

Designed for 24 stitch repeats, add filler panels at one side for a 30 stitch repeat. Worked as Fair Isle using Rich Brown and Aran. Try it double length for an unusual geometric look.



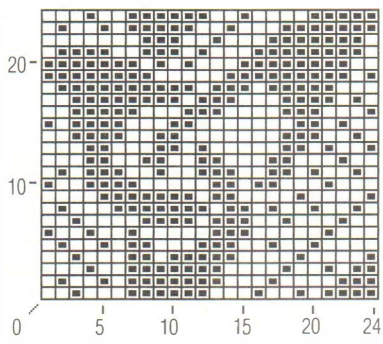
CELTIC KNOTS 2

Pattern E 24 stitches x 24 rows

Designed for 24 stitch repeats this is a variation of pattern D with a different link design. Both samples shown can be worked by punchcard machines, but for the second sample the card needs to be punched using the chart sideways!

Pattern E1: Work in Fair Isle directly from the card as shown in a subtle combination of Aran and Pink Stone 4 ply wools.

Pattern E2: On an electronic machine with the facility, use rotation to achieve this variation. Punchcard machines will need to punch a new card, simply turn the chart sideways. We worked in Fair Isle again, using Black on the Pink Stone shade.



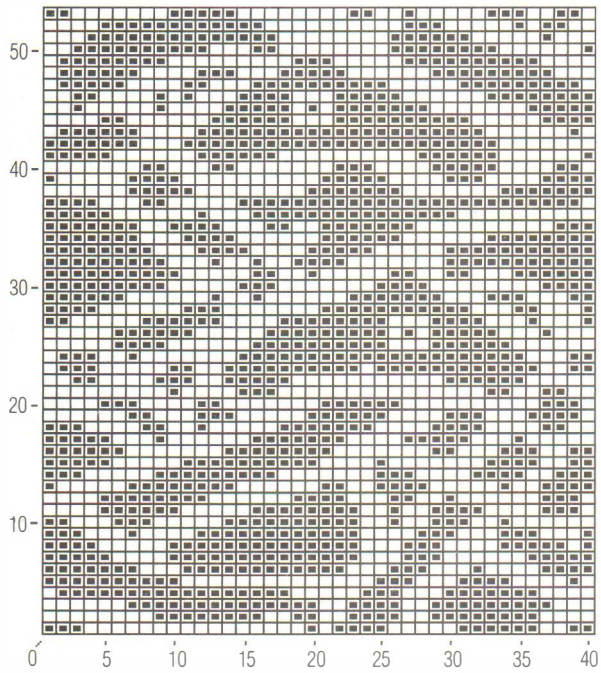
NESSIE'S OFFSPRING

Pattern F 40 stitches x 53 rows

Designed for Duo, E6000 or Japanese electronic machines. This is a section of one of the many mythical beasts found in Celtic art. Simplifying and splitting up the intertwining of the original pattern, resulted in this design, which reminds me of small Loch Ness monsters swimming!

Pattern F1: Worked as a single bed Fair Isle in Pink Stone and Black 4 ply wools.

Pattern F2: Worked as double jacquard (Japanese electronics use double length) in Aran and Black, with a bird's-eye slip backing. Slip backing can be worked on Japanese machines using the ||| buttons and on Passap/Pfaff with alternating pushers and a BX setting.



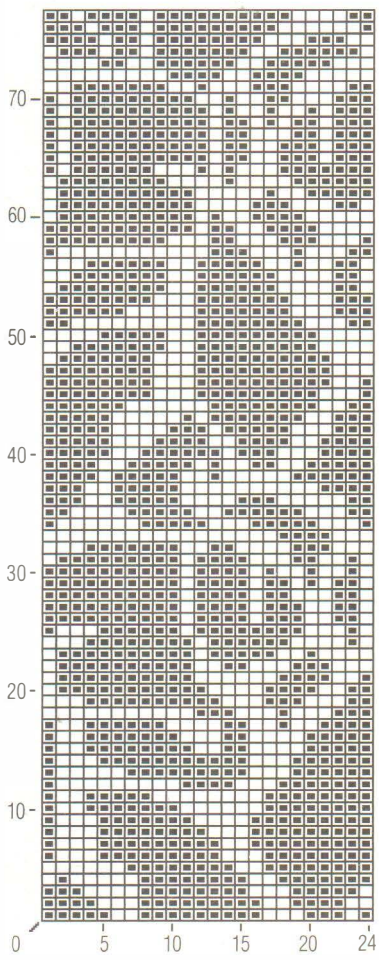
STENCIL BIRDS

Pattern G 24 stitches x 77 rows

Suitable for 24 stitch repeating systems. If you wish to adapt for other repeats, I suggest you use a bird's head as a focal point and fill in gaps around it as seems appropriate.

Pattern G1: Worked as single bed Fair Isle using Pink Stone and Black. The design is most effective at a distance.

Pattern G2: A different colourway in Fair Isle gives a slightly subtler effect. We used Aran and Mid-brown.



HAWK'S HEAD

Pattern H 60 stitches x 68 rows

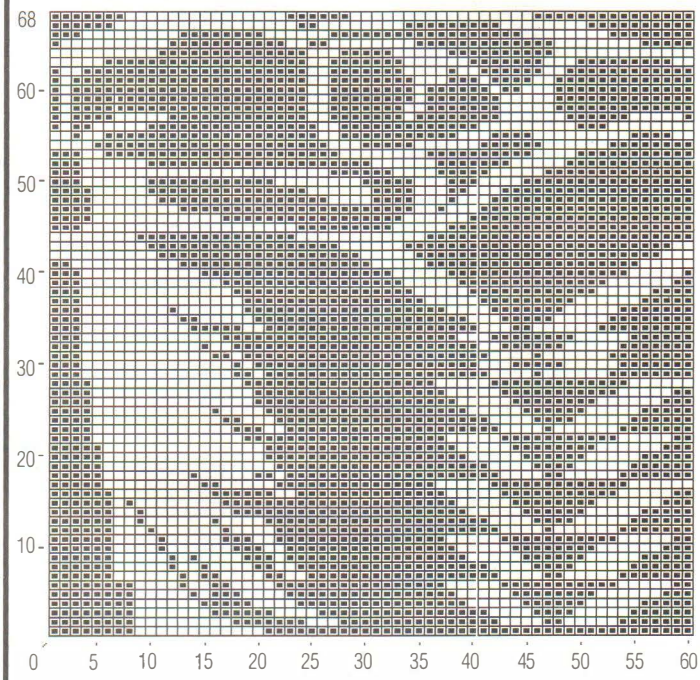
Suitable for 60 stitch repeating systems and electronic machines.

We found some people could recognise the design immediately, whilst others couldn't see the hawk until they reached an optimum (for them) distance (perhaps we should add this to the eye test chart!). Being so large and dramatic, the down side is the long floats of the design. We eliminated these by working in double jacquard with a slip bird's-eye backing. In order to reduce the motif size (so we could squeeze it into our allotted space), fine yarns in Aran and Soft Tan were used. However, do try this in 4 ply as a ladder jacquard for a very large result.

Suitable Adaptations:

1. More clearance (vertically for all machines, in both directions for electronics which have the capability) between motifs could be attractive.

2. Use the programming facilities of the machine to program the second repeat as a counterchange pattern.



HAWK'S BILL

Pattern I 59 stitches x 40 rows

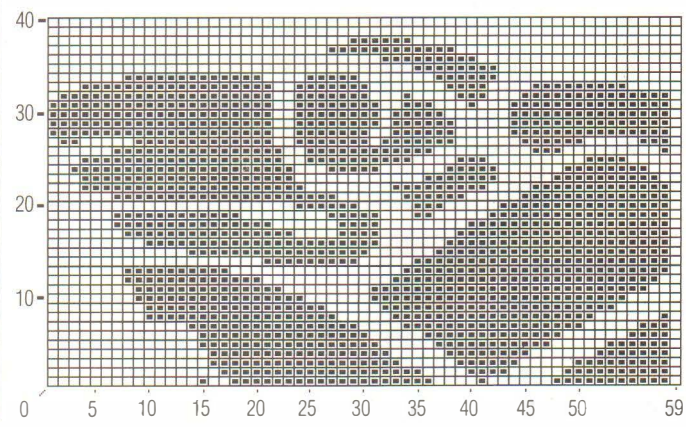
Designed for electronic machines, an additional blank stitch at the edge would make it suitable for fixed 60 stitch repeats. Used alone the head of the last design has a stark pop art quality which could be dramatically stunning on a long tunic or dress.

Pattern I1: We worked in double jacquard with a bird's-eye slip backing using fine 3 ply yarns in Dull Peach and Black.

Pattern I2: Worked in garter stitch — the design is seen best from a distance, use heavier 4 ply weights for maximum effect.

Suitable Adaptation:

Try doubling the length and working as a ladder jacquard motif for a large unusual motif.

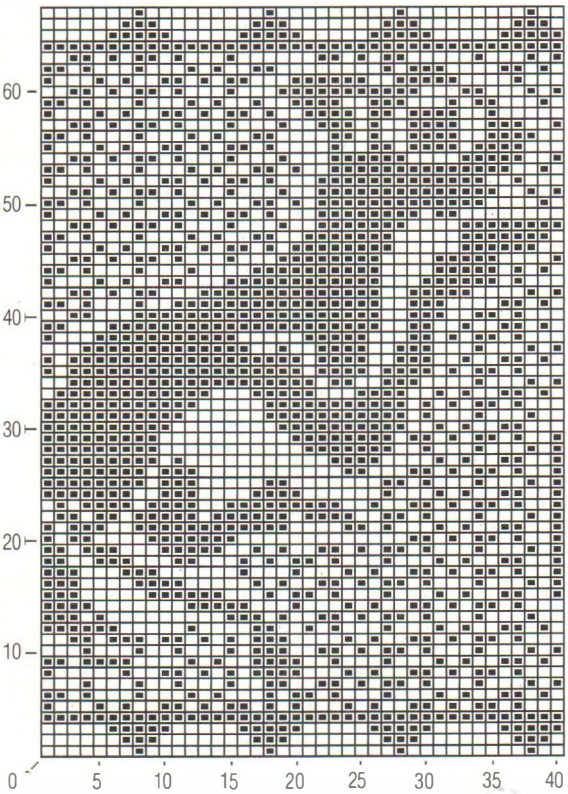


CELTIC CREATURE

Pattern J 40 sts x 67 rows

Designed for Duo or electronic machines as a border design.

It fascinates me how Celtic art incorporates such detail, so many patterns within such small areas and creatures which seem to be a combination of reality and imagination. This one fits neatly on to a busy background and so could be worked as a single bed Fair Isle, provided a little work was done to minimise the floats on its body. We eliminated float problems by working in double jacquard using 3 ply yarns in dull Peach and Black. This would make a great border which then continued into a smaller all-over design, or it could be placed to break up a regular pattern, across the yoke line of the body.



WROUGHT IRON

Pattern K 24 stitches x 74 rows

Suitable for 24 stitch repeat, but easily adapted for 30 and 40 stitch systems by adding to the central grid.

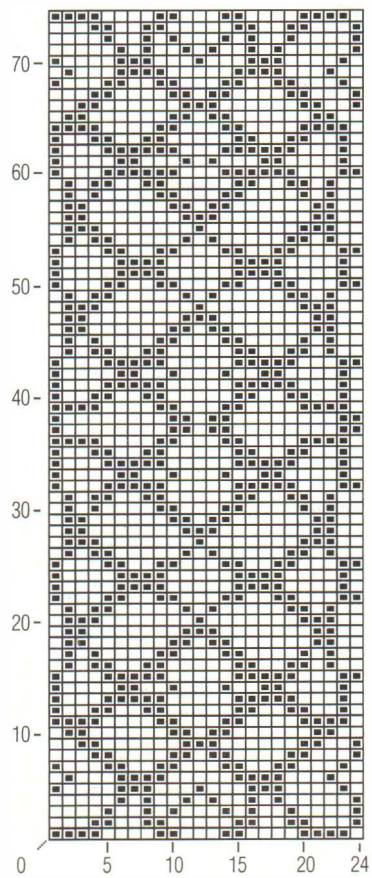
This design requires a long garment to show it to advantage, such as a tunic or long jacket. It seems to run regularly, but just here and there is interrupted by a surprise cross panel.

Pattern K1: Worked as a Fair Isle in a subtle combination of Pink Stone and Aran.

Pattern K2: Worked as a garter stitch it gives interesting but subtle texture.

Suitable Adaptation:

Many variations are possible, try using different sections of the pattern for a variety of new designs.



CELTIC CONFUSION

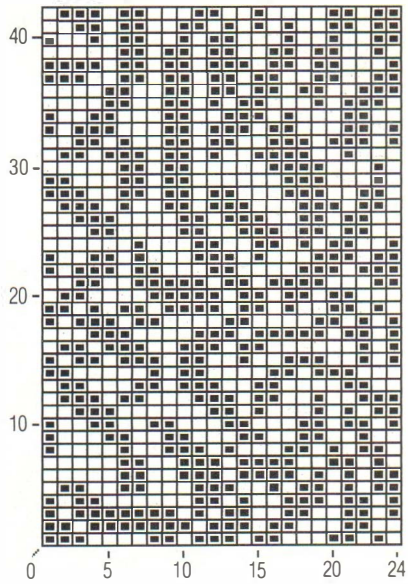
Pattern L 24 stitches x 42 rows

Suitable for 24 stitch repeats.

A not unpleasing confusion of curved lines was given the additional interest of texture by working in Fair Isle using 4 ply wool and Cream 4 ply chenille.

Suitable Adaptation:

A potentially interesting 40 stitch repeat could be obtained by using the design sideways and eliminating stitches from the 42nd and 36th row. Try using the adaptation on double length to square up the design a little.

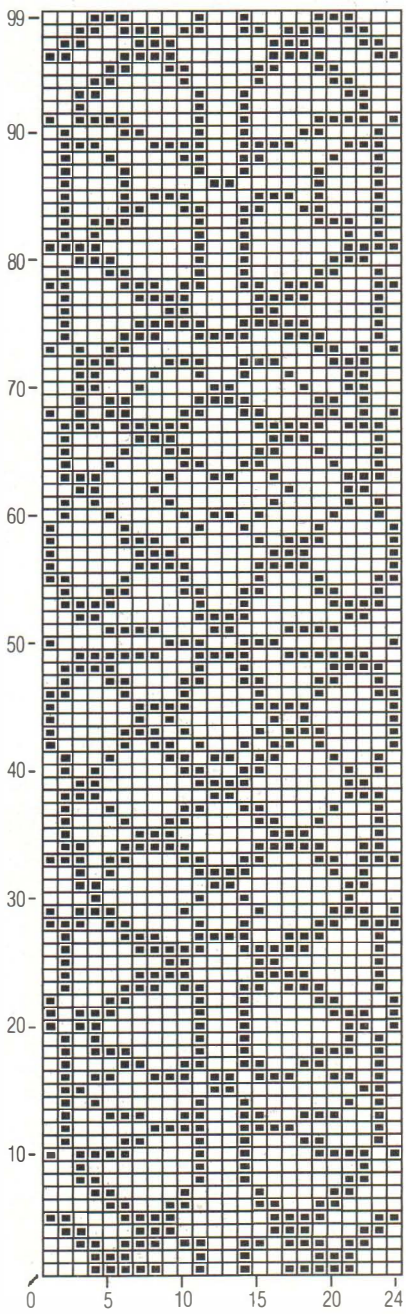


WROUGHT IRON 2

Pattern M 24 sts x 99 rows

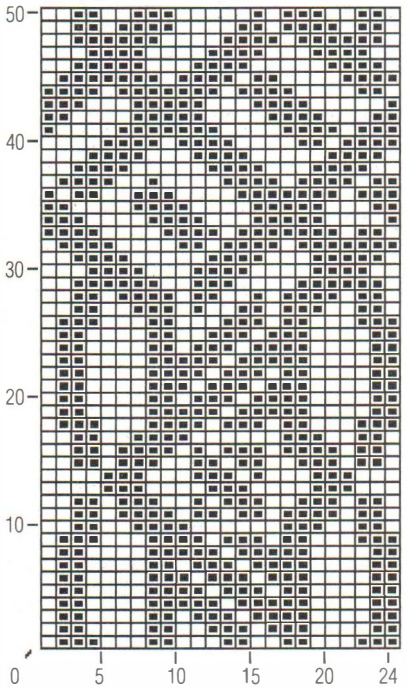
Suitable for 24 stitch repeating systems.

A very long design, whose full potential needs a lot of length to show in! If you like a design which doesn't appear to repeat and has manageable floats, then this is the one for you! We worked in Fair Isle using the soft combination of Aran with Brown.



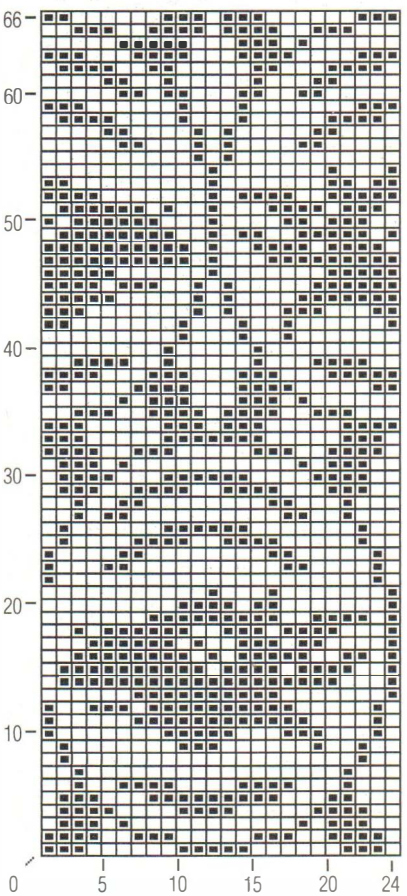
CELTIC CABLES

Pattern N 24 stitches x 50 rows
Suitable for 24 stitch repeating systems.
Sections of the design are rather like Fair Isle cables, but just as the eye defines them, it is drawn away again by the interwoven diagonals. A good bold design for men's wear especially effective in subtle combinations, such as the Brown and Aran shown here.



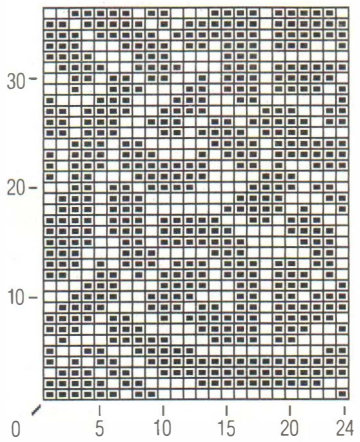
MYTHICAL HEADS

Pattern O 24 stitches x 66 rows
Suitable for 24 stitch repeating systems.
Once again texture has been added to the Fair Isle design by the use of chenille against 4 ply wool.



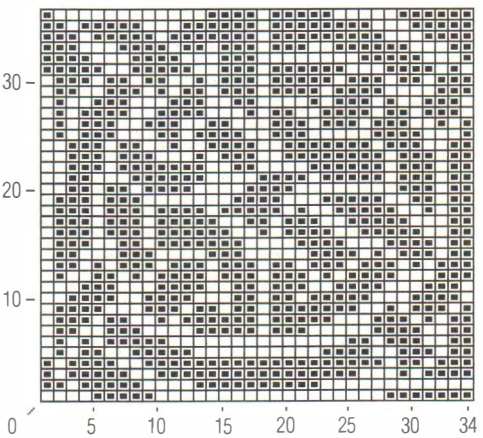
SPLIT CELTIC RINGS

Pattern P 24 sts x 36 rows
Suitable for 24 stitch repeating systems.
Knitting accidents can often have happy albeit unexpected results. A bit of mis-programming for pattern Q resulted in an intriguing Fair Isle that fits together surprisingly well. Worked in Fair Isle using Black and Pink Stone 4 ply wools.



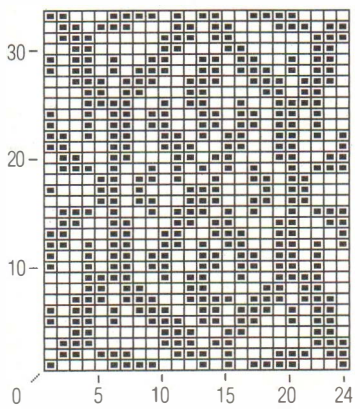
CELTIC RINGS

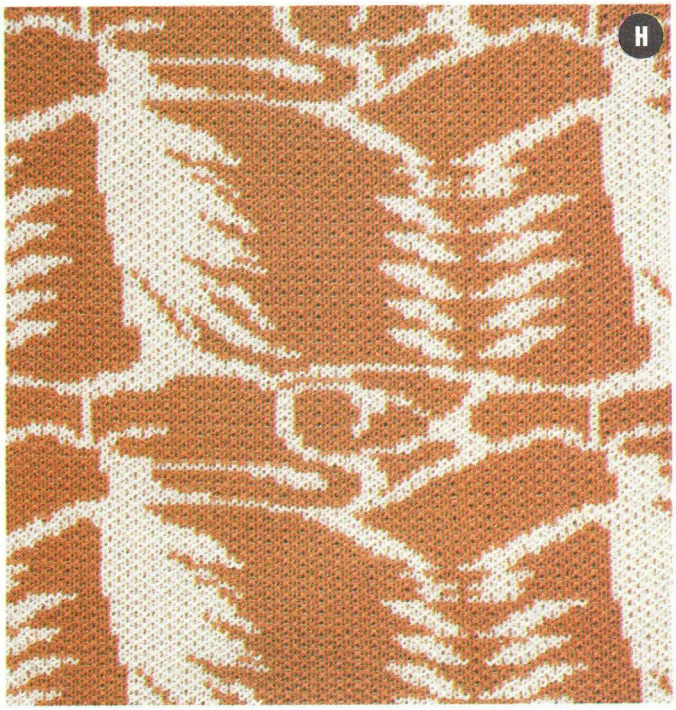
Pattern Q 34 sts x 36 rows
Suitable for electronic machines only.
The traditional interlocking design fitted into a rather non-traditional stitch repeat. Happily most electronic machines could cope with this. Worked in Fair Isle, in Black 4 ply and Cream chenille. Try it double length for an interesting variation.



LINKS

Pattern R 24 stitches x 33 rows
Suitable for 24 stitch repeating systems, but could be adapted for 30 or 40 stitch systems.
Pattern R1: Worked in Fair Isle using Cream 4 ply chenille and Black 4 ply wool.
Pattern R2: Worked as garter stitch for lots of textural interest.
Suitable Adaptations:
1. For a 20 stitch repeat (so it can be repeated twice on a 40 stitch system such as Duo machines), take three stitches off the left edge and one off the right. The central lozenge pattern survives with a modified linking design.
2. For a 30 stitch repeat, enlarge the linking design by continuing the diamond three stitches at each edge.

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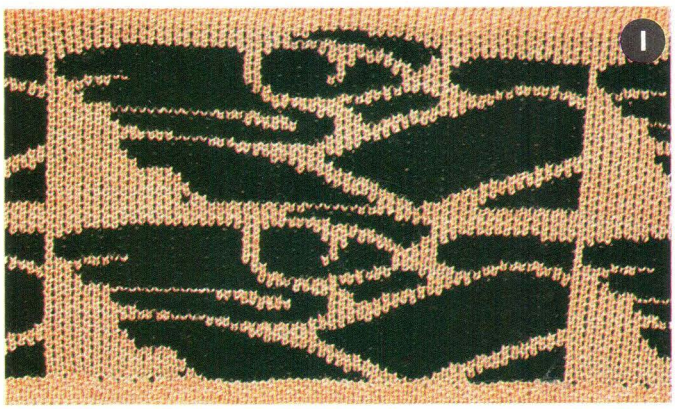
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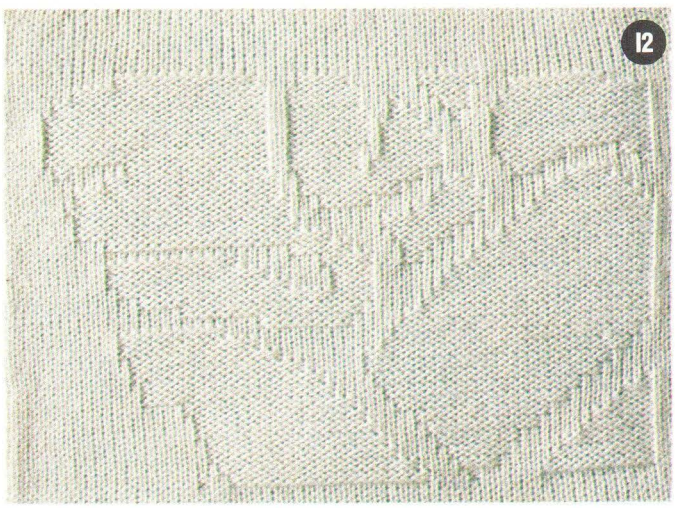
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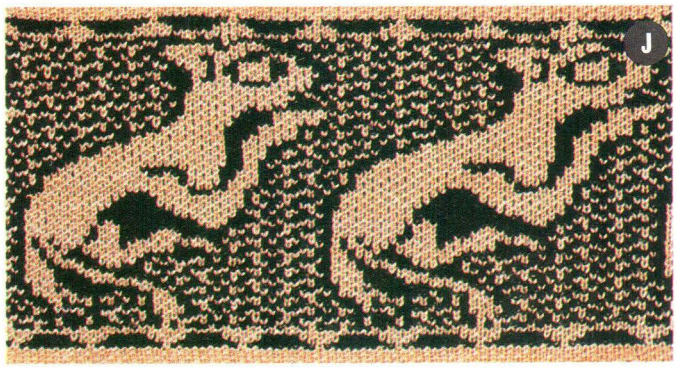
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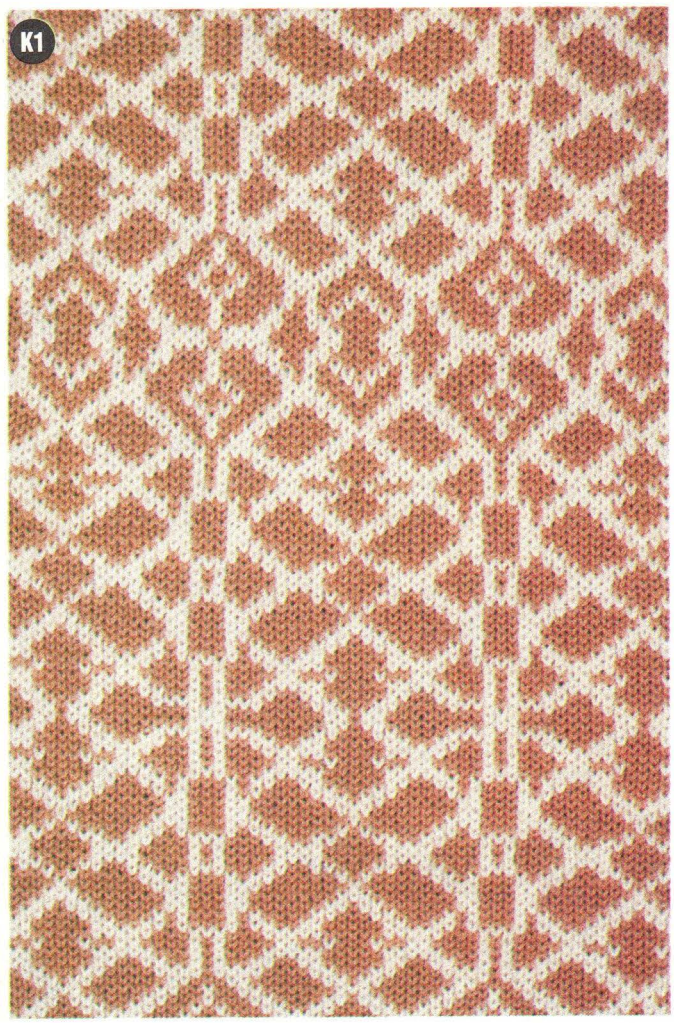
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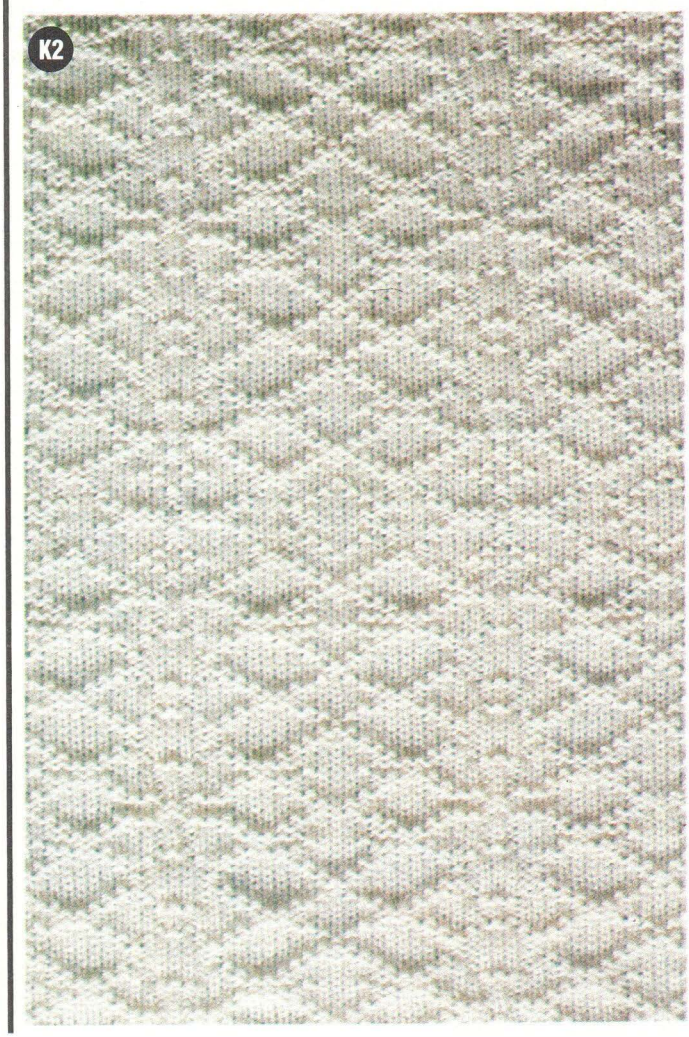
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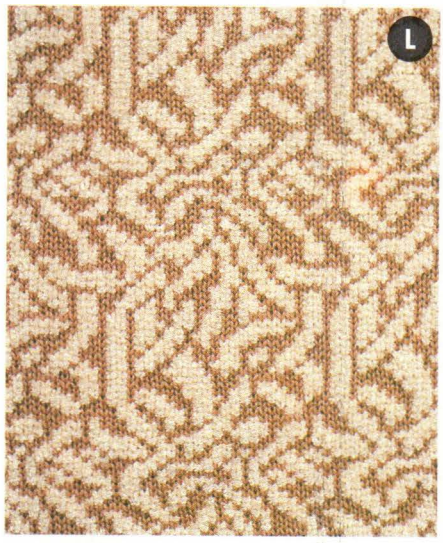
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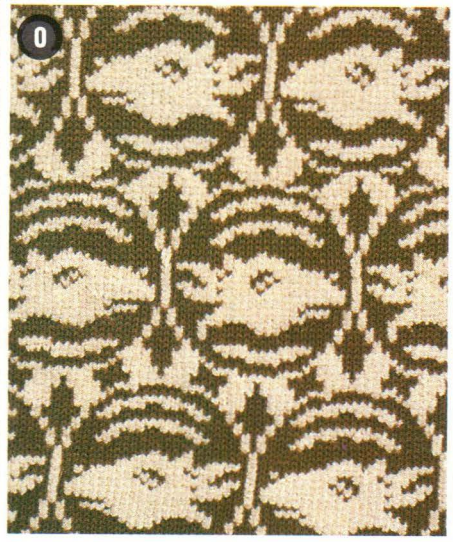
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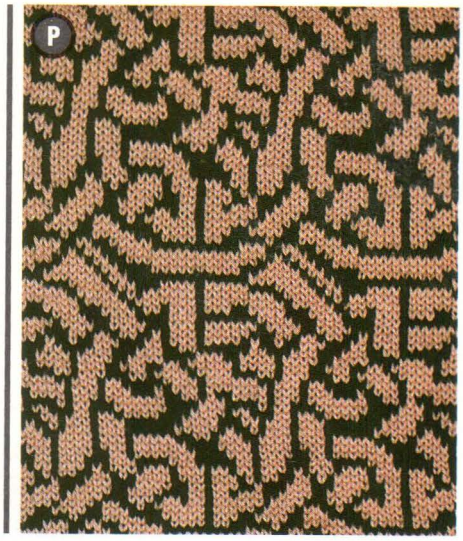
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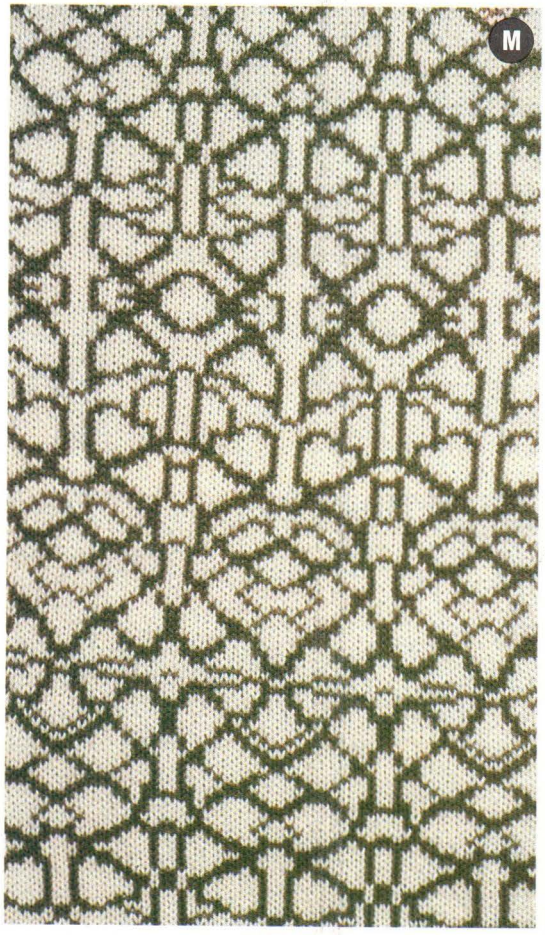
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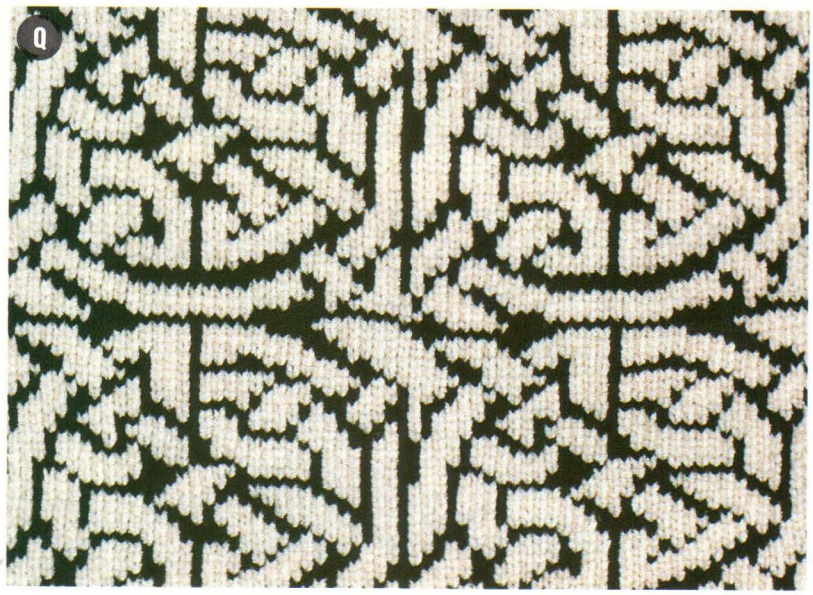
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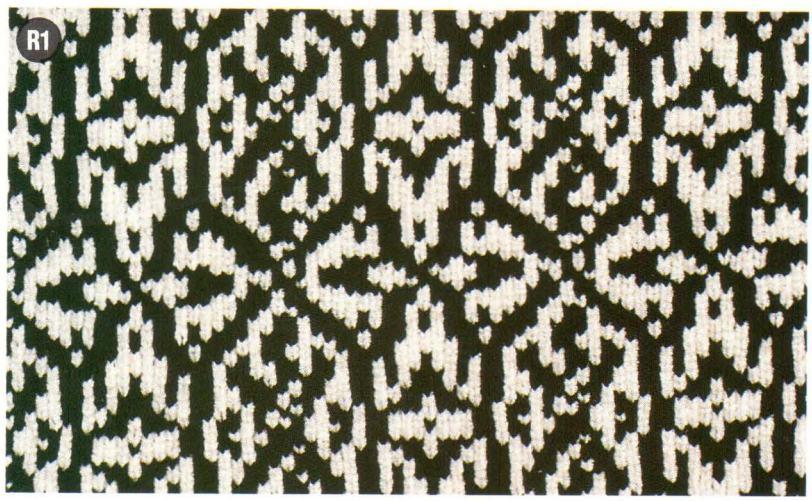
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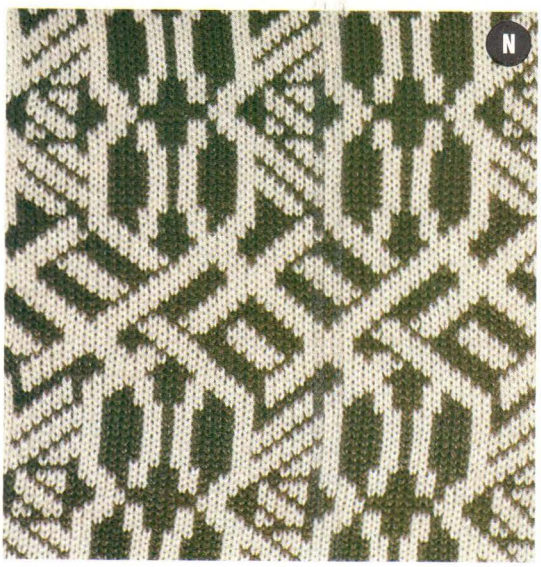

N

R2

Step by Step

To Easy Knit Bobbles for ALL Machines

Bobbles can be used as a decoration in their own right (try scattering brightly coloured ones over a child's sweater) or in addition to other designs such as cables or tuck patterns. There are several ways of making them, but this method is quick and easy and what is more, can be used on any machine and within virtually any fabric type.

Step 1: When the bobble position required is reached, knit a separate piece of main colour or contrast yarn by hand over three adjacent needles. You can choose any position within the row to make the bobble (unless you are working to a chart for a regular design).

Step 2: K3 to 5 rows manually. The more rows, the bigger the bobble, but too many rows and the bobble loses a round shape.

Step 3: Try and match stitch size to those already knitted. Note that the additional rows will mean you need to keep your finger against the sinkers when working the last couple of rows, to ensure stitches knit cleanly.

Step 4: When bobble rows complete, transfer end stitches on to centre needle.

Step 5: Pull centre needle out to HP (carriage should be set so that it will knit). This prevents the stitches bouncing off during the next row and should ensure they knit cleanly. Fill the empty edge needles (and give the bobble a rounder shape) by picking up top of stitch from the row where bobble was started.

Step 6: On stocking stitch, the ends of the bobble thread can be woven in the back of the fabric, so it is knitted in on the next row. Simply pull out adjacent needles and wind ends over and under them.

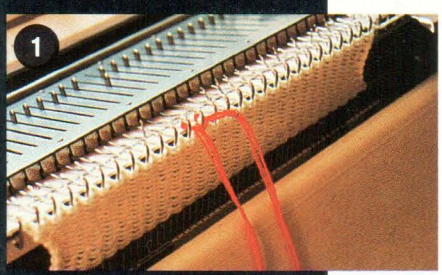
Step 7: Bobbles can be used on the right side of the fabric — note from this example, that on a garment it is not advisable to weave in the ends of a highly contrasting fabric, as it may shadow through.

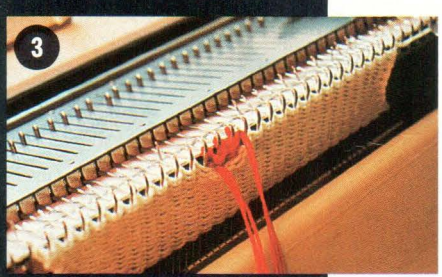
Step 8: Bobbles can also be pushed through to the purl side of the fabric, in which case ends should be hooked through to the other side and finished off there.

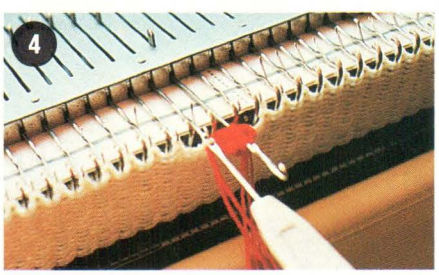
Step 9: Bobbles can be made in stitch patterns such as tuck stitch. This example uses a double length bird's-eye design. The centre needle of the completed bobble would not normally be selected, but a small deviation of design near the bobble will be covered by the bobble itself.

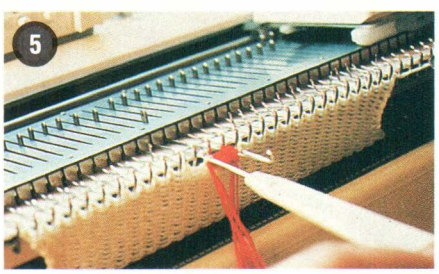
Step 10: Completed bobbles in main yarn on stocking stitch.

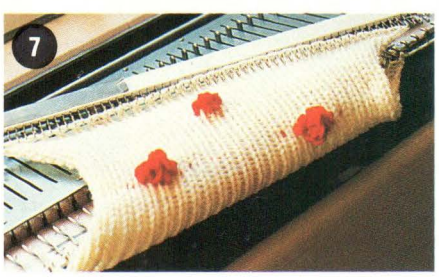
Step 11: Completed bobbles in main yarn on tuck stitch.
Bobbles can be arranged to form shapes as desired, or as an integral part of another trim (see Adapt-a-Pattern overleaf).

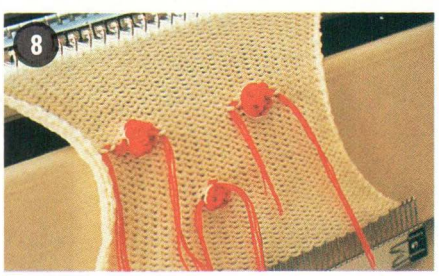


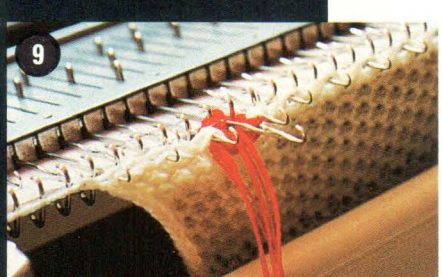


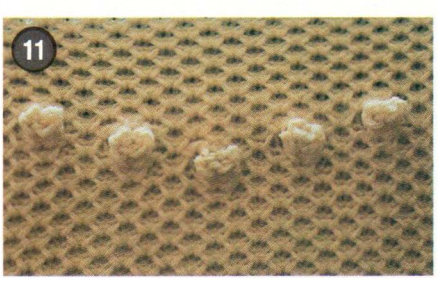












High fashion for tots in a cable and bobble textured sweater with yoke and button detail

Adapt-a-Pattern

January being such a chilly month, we couldn't resist making good use of one of the Chunky sweater sets. However, all the patterning adaptations could just as easily be used with the standard gauge cards. What's more, the design is worked manually and can be done on any make or model of machine.

PATTERNING COMBINATIONS

Cables and bobbles are an appropriate and easily worked patterning combination to add to any basic stocking stitch design. They can be used on all types of garments, looking as appropriate on men and ladies' wear, as on the child's sweater shown. As this garment is quite a small size, the amount of patterning needed to be limited to keep suitable proportions. Further ideas for adult designs are shown in the garment sketches. If you are adding quite a number of cables to a stocking stitch pattern, do make a swatch with cables on. They have the effect of narrowing the fabric, so you might want to add a few stitches on to the side edges to compensate for the decrease in width.

Lots of bobbles can add additional width to the rows where they are made, but generally, when they are used sparingly or well spaced out (as illustrated in our sketches), their overall effect on tension would be negligible.

THE BOBBLE AND CABLE COMBINATION

The chart for working our centre panel could be repeated or extended for adult sizes to form an all-over design. To keep to the card tension, the ribber was not used for the purl stitches. These stitches remained in situ until the garment piece had been finished. Before casting off or waste knitting, stitches at each side of cables were dropped and then latched back up manually to form the purl stitch lines (this technique was shown in September '93 *MKT* — see the supplement 'Cable Works'). In a similar vein, the stitches at either side of the cable on the yoke were also dropped and re-formed once the yoke was finished. Admittedly this was not a fast job, and could be done every 20 rows or so as the work progresses if preferred. The final effect made the effort (not too forbidding, about 20 minutes in

all on this size) worthwhile as the purl stitches neatly framed the cable, accentuating the yoke shape.

CARD SELECTION

We used Card 13 from the 'Circular Yoke Sweaters — Chunky' set. The set covers a size range to fit from 61cm (our garment size) through to 122cm bust/chest sizes. It also contains four tension ranges — 19.5 sts/29.5 rows; 18 sts/26.5 rows; 16 sts/22.5 rows and 14 sts/19.5 rows — all combinations = 10cm. Using Bramwell Texas Chunky, we matched the 19.5 sts and 29.5 rows to 10cm exactly (using T1•• on a Brother 260 chunky machine).

DESIGN DECISIONS

In common with the 4 ply circular yoke designs, instructions are given for the yoke to be knitted in vertical stages or sideways. The sideways knitted yoke afforded an opportunity to use another simple cable to decorate and define the yoke join. The total yoke width required 22 stitches. Out of these 15 were to be involved in shaping by holding position leaving seven at the bottom edge which could be used for a continuous pattern. The very edge stitch is required for sewing up, so was not involved in the design. The next stitch was to be dropped and re-formed as a purl stitch. The next four stitches were the cable ones, crossing two stitches at the left behind two stitches at the right every five rows. The seventh stitch in was also dropped and re-formed as a purl stitch — completing the border trim.

YOKE DESIGN DEVIATIONS

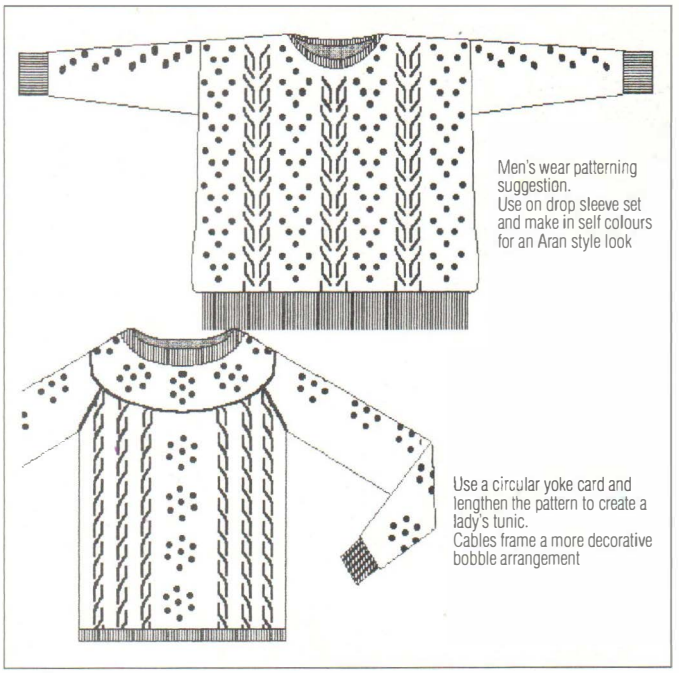
Directions were also given on the yoke make up notes (the ideas and suggestions given in each pack of cards, covering sewing, and easy amendments) to graft the yoke to complete it. However, when you get a neat neckline on a child's garment, it can sometimes be difficult to get their head through it. A button opening of some kind is required, and in this instance, instead of putting it out of sight at centre back or to co-incide with a seam line, we made a feature of it by putting it at the centre front. A ribbed edge or hem could have been made when casting on, incorporating buttonholes as required. However, inspired by our recent crochet features (*MKT* Sept, Nov and Dec '93), we cast on by hand and cast off when the yoke was completed and then worked a three row double crochet band. Buttonholes were incorporated into the second row of crochet. To make sure that the shaping was even at the centre front, we adjusted the start very slightly. The actual pattern requires eight plain rows between holding position shaping. We cast on and worked two rows then commenced the shaping, working the holding stages for the number of times required. After the last dart, we knitted two rows and then cast off. Effectively this left us four rows short, but the three rows of double crochet made up the shortage and meant that when the band was overlapped, the yoke was the same size as intended originally.

THE FRONT BODY

If you look at the cable and bobble panel chart, you can see it is worked over an odd number of needles. Although Texas Chunky steams (gently) well, so that the purl edges to the cable will spread to near to their original size, adding an extra stitch to the even number required, just matched the back width — the back being worked entirely in stocking stitch. To eliminate the extra stitch, it was added to the centre neck stitches which needed to be cast off (or waste knitted).

THE KNITTING

Apart from the modifications already mentioned, the card instructions were followed exactly in respect of stitches and rows worked. Children's garments do not (yet!) require quite as much additional ease as the adult garment, so cards can be selected entirely on the basis of which chest size they say they are to fit. Obviously children grow at different rates, so it always pays to do a quick double check on their body length and the sleeve seam required, adding or subtracting rows to fit them as required. Too long is not necessarily a problem — a ribbed cuff can always be turned up; however, too short and the garment is unlikely to be worn at all!



Men's wear patterning suggestion.
Use on drop sleeve set and make in self colours for an Aran style look

Use a circular yoke card and lengthen the pattern to create a lady's tunic.
Cables frame a more decorative bobble arrangement

POTENTIAL STYLE CHANGES

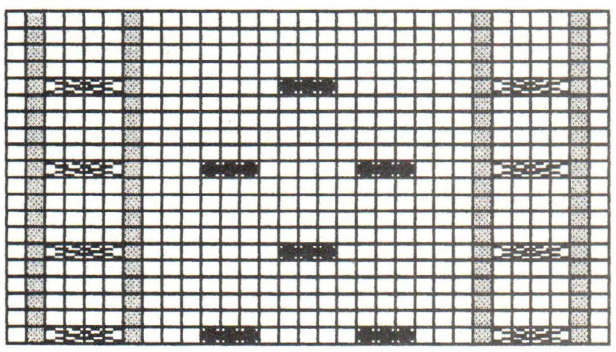
The button up trim makes this top more suitable for a girl and the sweater could readily be turned into a dress by adding more rows. Worn with leggings or thick tights, it would look delightful and yet be extremely practical.

Suppliers:

If you have any difficulty in obtaining the Texas yarn, contact F. W. Bramwell & Co Ltd, Unit 5, Lane Side, Metcalf Drive, Altham, Accrington, Lancs BB5 5TU.

Buttons were from a large selection available by mail order from Elsie's Wools, Cooke Yarns, Dinam Park Avenue, Ton Pentre, Rhondda CF41 7AT.

BOBBLE AND CABLE PATTERN



Repeat these 10 rows

□ = 1 stitch and 1 row

= 3 stitches for bobble

= Cross 2 sts at R behind 2 sts at L

= Cross 2 sts at L behind 2 sts at R

= Stitch which was dropped and re-knitted to form purl rib

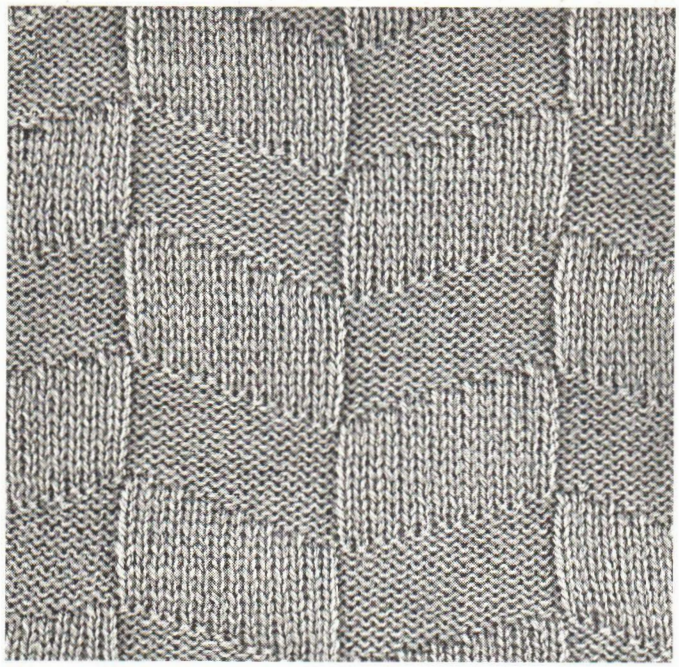
ABBREVIATIONS

alt = alternate(ly)
altog = altogether
BB = back bed
beg = beginning
CAL = carriage at left
CAR = carriage at right
carr = carriage
cm = centimetres
col = colour
con = contrast
cont = continue
dec = decrease
DK= double knitting
ev = every
FB = front bed
Ff = fully fashioned
foll = following
g = gram
HP = holding position
inc = increase
K = knit
L = left
LHS = left hand side
MB = main bed
MT = main tension
NWP = non working position
N(s) = needle(s)
opp = opposite
patt = pattern
pos = position
R = right
RB = ribber
RC = row counter
rep = repeat
RHS = right hand side
RT = rib tension
rem = remaining
SS = stitch size
st(s) = stitch(es)
st st = stocking stitch
T = tension
tog = together
trans = transfer
UWP = upper working position
WK = using WY, K a few rows and release from machine
WP = working position
WY = waste yarn
[ ] = figures in square brackets refer to larger sizes

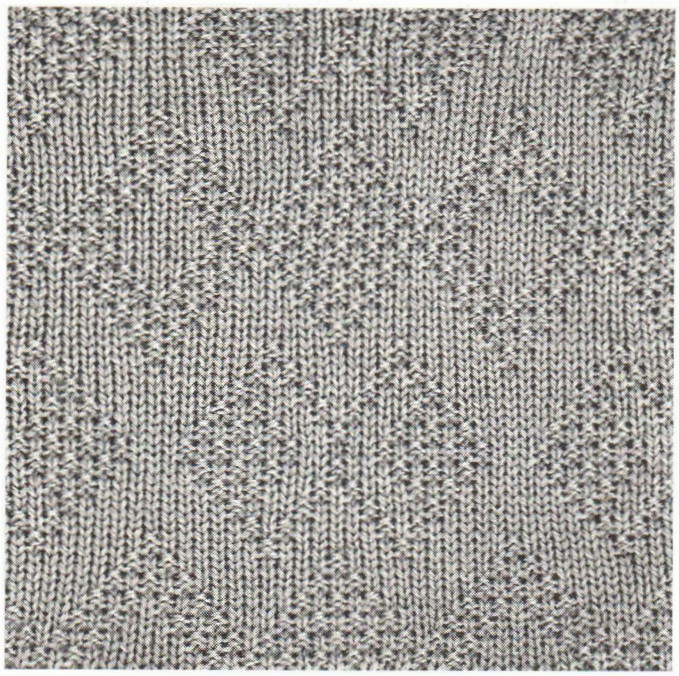
FOR MACHINES WITHOUT RIBBER MOCK RIB

Push the number of main bed Ns as given in the patt to WP. Return alt Ns to NWP for 1x1 mock rib. Return every 3rd N to NWP for 2x1 mock rib. Using WY, cast on and K a few rows, ending carriage at left. Using T10 and nylon cord, K1 row. Set RC at 000. Using MC and MT-3, K the number of rows given in patt (i.e, depth of rib). Using MT, K1 row (fold row). Using MT-3, K the same number of rows for depth of rib again.

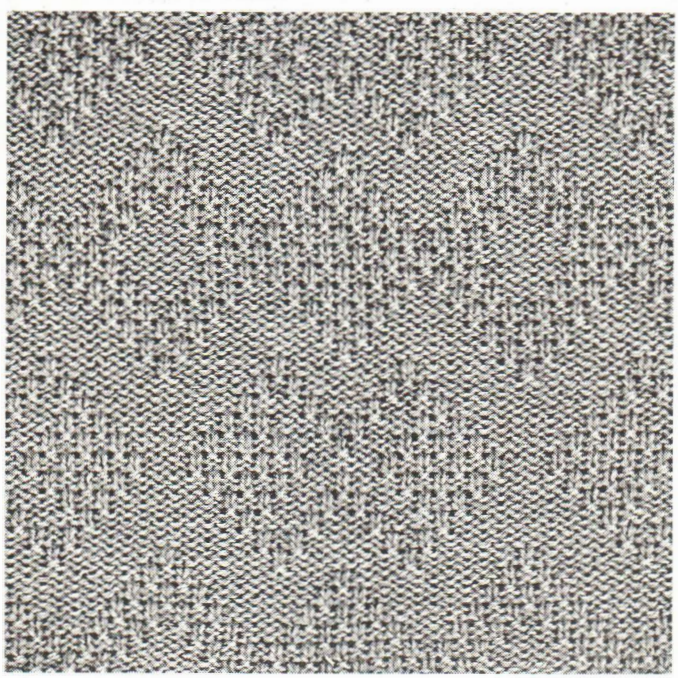
Return intermediate NWP Ns to WP. Pick up loops from first row worked in MC and hang on to empty Ns (plus adjacent N for 2x1 rib) evenly along row. Complete as given in patt. When work is completed, pull nylon cord from one end of work, thus releasing waste knitting.



A totally reversible garter stitch fabric



The plain ↑ or purl ↓ are equally acceptable



THE AMERICAN TOUCH

THE GARTER CARRIAGE — WONDER OF THE MODERN KNITTING MACHINE

More trouble shooting and tips the manual never gave us from Joyce Schneider

There will often be no 'right' side to G-carriage fabrics. Some fabrics will be reversible, others will be different on each side (though of equal interest) and some will be definitely one-sided. This will be a matter of individual taste. I have found that two people will often differ on which side of the fabric they prefer.

THE USE OF WEIGHT

As with most machine knitting, some weight is useful. When knitting with the G-carriage, however, weight is used more to keep the fabric straight than to pull down the stitches. I have found that if the cast on comb is used with one claw weight attached at either fabric edge (see the operations manual), the weight is sufficient for almost any yarn and pattern. Additional weight only pulls the stitch down, narrowing the target area through which the G-carriage needle must pass, and making it more difficult to slip the stitches back on to the bed needle. Too much weight used with the G-carriage will actually make jamming and dropped stitch problems much worse. I move the weights up approximately every 50 rows. If you encounter jamming and dropped stitches, but can find no mechanical cause, the use of a yarn spray may help ease the knitting process.

USE OF THE DOUBLE ENDED LATCH TOOL

If a stitch is dropped during knitting it can frequently be knitted back into pattern by using the double-ended latch tool supplied with the carriage. If the needle jams it is possible to release the jammed stitch by releasing the G-needle, pushing it all the way forward in its tube then pulling it back to release the stitch. Re-engage the G-needle with the needle lock and then continue knitting to the end of the row. There will be one or more dropped stitches but they can usually be picked up and replaced on to their original needles.

REPLACING A BED NEEDLE WHILE USING THE G-CARRIAGE

If you should determine that a bed needle needs replacement or that the needle retainer bar requires rotation, DO NOT attempt to make the appropriate corrections with the garter carriage on the needle bed. When the needle retainer bar is removed from the needle bed, the needles will pop up. When this happens you will not be able to move the carriage nor get the needles into their proper position to return the needle retainer bar to the needle bed. Since there is NO carriage release on the G-carriage you will find yourself coping with a mass of needles that cannot be put back in place nor can you get the carriage off the needle bed. The result usually means a trip to the repair engineer to have the problem resolved. In my case it took a one hour trip to my distributor and three hours of surgery to cut out the 20-30 needles which could in no other way be removed. It was a very expensive and frustrating lesson!

WHY DOES THE G-CARRIAGE TURN AROUND AT ONE END OF THE NEEDLE BED WITHOUT KNITTING A STITCH?

I had a very frustrated call from a friend. She said that her G-carriage was turning itself around and not knitting a stitch. It just kept turning and turning in the non-working area of the needle bed. I laughed and told her that she had been lazy and had replaced a damaged needle by taking a needle out of the end of the needle bed and had not replaced it. She wondered how I could be so psychic.

You must think of the G-carriage as being blind and doing all its work by touch instead of sight. The G-carriage turns around on the first A-position needle butt that it finds. If a needle is out of the bed, the G-carriage 'thinks' that because it is not in A-position it must be in B-position and turns itself around on the next available A-position needle butt, which in this case is the A-position needle beside the empty needle slot. The carriage will then move from that needle to the first A-position needle which is next to the first working needle and keeps working between these two needles without ever knitting a stitch.

MISPATTERNING AT THE ENDS OF THE NEEDLE BED

Brother says that the G-carriage should pattern accurately on areas up to 95 stitches on either side of centre zero. Some machines will accurately pattern all two hundred needles. I have had many calls from folks who are having problems patterning on the end 15 to 20 needles on each side of the bed on their electronic machines. This fault generally lies with the knitting machine itself and not with the G-carriage. The G-carriage merely translates information from the patterning device into mechanical action to form the patterned stitches. There are little electronic boards in the machine which control the action of each of the needles. Sometimes the ones controlling the end needles get out of calibration. The problem can also be caused by the use of the lace rails. The G-carriage uses a two magnet system, unlike the main carriage or the lace carriage which only have one. If you are using lace rails that are tilted upward, the sensor at either end of the machine which sends information to the encoder assembly in the centre of the machine and advances the pattern may not be sufficiently passed by the magnets on the back of the carriage. Brother says that they do not use the lace rails with the G-carriage in Japan because there are little stops on the back rail which prevent it from falling off the needle bed. On some KG 88 models, however, the G-carriage may have a problem turning itself around without the lace rails due to its long turning foot. Be sure that the lace rails are flat, bending them down slightly if necessary. Sometimes a combination of all these fixes combined with an adjustment in the timing of the G-carriage is required to correct this problem.

PROBLEMS WITH TENSION AND GAUGE

The G-carriage knits much more loosely than the main carriage. In general one might expect to knit at a setting one to two tensions tighter than with the same yarn using the main carriage. It is imperative that a tension swatch be made when using the G-carriage because each pattern will yield a different stitch and row gauge. When combining different patterns within the same garment, take a swatch for each pattern and adjust the number of stitches and rows to be knitted accordingly. For example, if banding in garter or seed (moss) stitch, the swatch will most likely be shorter but wider than for a large all-over pattern. If the same tension is used for both, the banding will have a tendency to ruffle and not lie flat. The time necessary to make accurate swatches is not wasted when the finished look of the garment is at stake.

It is possible to push the tension of the G-carriage seven stops beyond Tension 10. Since the G-carriage knits more loosely than the main carriage, it is possible to knit yarns that are much heavier than those that can be knitted with the main carriage.

STITCH CARRIED ALONG

One day while knitting a rather heavy yarn, I noticed that a stitch was staying on the G-needle and being carried one or two positions and deposited on the next knit stitch. Wax build up from the yarn will impair the sliding of stitches from the bed needle to the G-needle and cause this problem. Wiping down the needles both on the knitting machine and the G-carriage with a bit of denatured alcohol. [English readers, use surgical spirits. **Ed**] on a soft cloth will quickly correct this problem.

KNITTING WITH EVERY ALTERNATE NEEDLE

It is possible to use quite heavy yarns with the G-carriage and use every alternate needle. Unlike knitting with the main carriage where unused needles can be placed into A-position, the G-carriage would view these needles as end needles and keep turning the carriage around. When knitting with every alternate needle it is necessary to physically remove the unused needles WITHIN THE WORKING AREA ONLY from the needle bed. Be sure that the G-carriage is OFF THE NEEDLE BED when this is done. The only problem with this method is that as shaping is done, needles must be returned to the needle bed as working needles become non-working needles. Using this technique, garments with little shaping and necklines done with cut and sew become extremely attractive.

PRESS POWER SWITCH AND NOTHING HAPPENS — WHAT TO CHECK

One of the most common requests for help that I receive is from knitters who have pressed the start button on the G-carriage and it will not start. There are several things to check when this happens. The first is to be sure that the G-carriage is plugged into its electrical source, or if you are using a power bar that it is turned on. The second is to check the curl cord is properly plugged into the unit. The next is to be sure that the yarn break tripper is placed over the yarn or that it is disabled by flipping it back into the out of work position. If these fail to provide the answer then you may have a damaged fuse inside the transformer. If you are unsure of how to check this, then most good electronics parts stores should be able to check and replace this fuse (at least they will in the US) or a trip to the repair engineer to have the fuse checked and replaced may be in order. I have on many occasions repaired this fuse myself. If you have removed the fuse take it with you to a good electronics parts store. They will be able to sell you a replacement with the exact voltage required. If changing the fuse fails to provide positive results then a maintenance check by a repair engineer who is qualified to work on G-carriages is in order.

THE ROW COUNTER DOESN'T REGISTER ACCURATELY

One knitter complained that when she set the row counter on the G-carriage for a specified number of rows, the row counter on the machine would not match that number of rows when the knitting was complete. Further inspection showed that sometimes when the G-carriage would pass the row counter on the machine, the G-carriage tripper would ride over the mechanism and not advance the row counter. She told me that her machine was in a sunny window.

The row counter tripper on the G-carriage is a thin plastic arm and the heat from the sunny window had caused it to warp. To correct the problem we boiled a cup of water, placed the arm of the tripper into the hot water for a couple of minutes and then gently bent it downward so that it would again engage the mechanism on the machine.

THE MACHINE KNITTER'S COMPUTER

Susan Lazear has some wonderfully useful tips for digitizing — the inexpensive way

Many of us with minimal art background hesitate when it comes to drawing freehand artwork on our computers. The fear of drawing a flower that looks like a flower is actually intimidating. Enter the world of digitization.

SOME OF THE OPTIONS

There are numerous means available to computer users which facilitate bringing art images into the computer. Digitizing tablets, hand or flat bed scanners and video digitizers allow us to bring easily images into the computer. But these artistic short cuts don't come without a price tag. The typical cost of equipment ranges from $150 to thousands of dollars (£100 to £1000+), dependent on what you want, need or can afford!

THE AFFORDABLE ALTERNATIVE

Now that your head is spinning with decisions to be made, an introduction of the least expensive artist's tools is in order. Introducing... the acetate sheet of film, the erasable marker pen and Scotch tape.

If you have a motif that you need to get into your paint program, the process is simple:

1. Take a sheet of acetate and lay it over the motif you want to transfer to your favourite paint program.
2. Choose the appropriate size tipped erasable ink pen and outline the motif on the acetate. Use a combination of pen thicknesses to achieve the look.
3. Load the paint program.
4. Take the acetate sheet and tape it to your monitor, positioning the acetate so that it is entered in the screen.
5. Using your mouse and a continuous line tool (and appropriate brush thickness) outline the image. You are drawing under the image which seems awkward at first.

Note: It is important to look at the image straight-on throughout the entire outlining process.

6. Select different colours and/or tools as you work. Outline the entire image.

There you go! An easy and inexpensive solution.

HINTS AND TIPS

i) You may use clear acetate and trace the image or photocopy a detailed drawing on to acetate film and work from there.

ii) It is helpful to scale the design to a size that fits on your screen prior to tracing. Do this through the use of a photocopy reduction/enlargement service.

iii) Once your image has been traced and brought into the paint program, you may do further manipulations, such as reductions, there. If you plan to scale images down, it is helpful to draw with a slightly heavier than desired line, since detail is lost in scaling down.

iv) Select the thickness of your pen with care, since you are going through several layers of tracing and you don't want to alter the image too much.

v) Use a continuous line mode in your paint program if possible since this will allow you to fill the outlined image easily without leaks.

vi) Make sure you are using a pen which can be erased with water. This will allow you to extend the life of your acetate sheet.

vii) Many film mediums may be used such as overhead transparency film, vinyl sheet protectors, acetate page protectors (as purchased from a printer), plastic table cloth film etc.

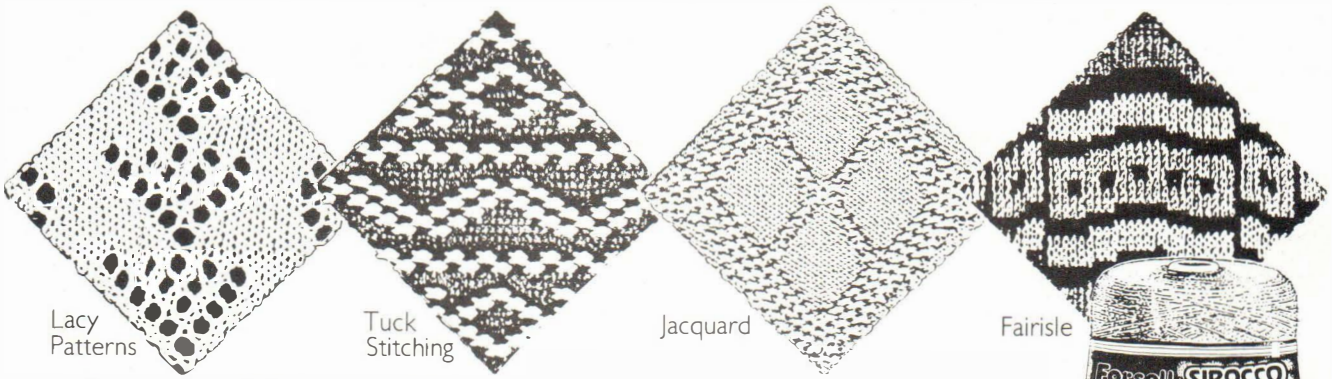
We are grateful for Susan's permission to reproduce these tips from her teaching notes. Susan is the inspiration behind Cochenille Designs Studio and software programs such as *The Bit Knitter*, *Stitch Painter*, *Stitch Editor* and *The Jacquard Colour Separator*. (See Books, Bytes and Stitches, page 46, for a review on *Stitch Editor*).

Susan has a new distributor in Britain for these programs. For full details and prices, send an SAE to Gillian Lamb, 16 Firwood Close, St Johns, Woking, Surrey GU21 1UQ Tel: 0483 476356.

CALLING COMPUTING MACHINE KNITTERS

We would love to start a hints and tips column about computing which would assist other readers in using and gaining confidence in their computer. If you have a special hint or tip you would like to pass on, we would be happy to hear from you. We will pay £5.00 for each tip published. Longer pieces are also invited, fees according to length, topic etc. Send any hints, tips, or article ideas to Carol Chambers, Editor, Machine Knit Today, 61 Daffodil Court, Ty-Canol, Cwmbran, Gwent NP44 5JG.

DO MORE, KNIT MORE WITH SIROCCO



Sirocco is the 80% Acrylic, 20% Wool yarn from Forsell.

Because it knits like a 3-ply, Sirocco is ideal for lacy patterns, tuck stitching, Jacquard and Fairisle. It also makes Sirocco a good choice where colour changes are necessary. And it makes Sirocco a very economical yarn because it goes further.

Sirocco comes in 400g cones, is fully machine washable and is available in an attractive range of colours. It is particularly well suited for use on Duomatic and other double-bed machines.

Sirocco. The versatile and economical addition to the Forsell range of quality yarns. A book of 3-ply patterns for Sirocco is available at Forsell stockists.

Forsell

T. Forsell & Son Ltd., Blaby Road, South Wigston, Leicester LE18 4SG.

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USA – Nomi Lee Yarns, 142 Congressional Lane, Rockville, MD 20852. **CANADA** – Westrade Sales, 2711, no 3 Road Richmond, B.C. V6X 282.
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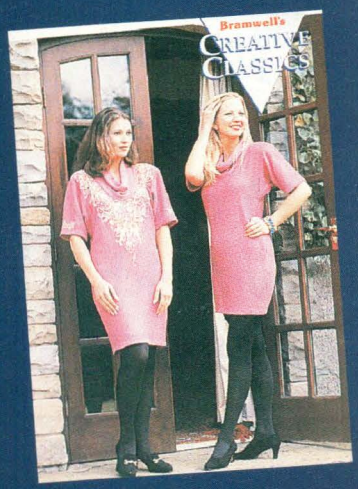
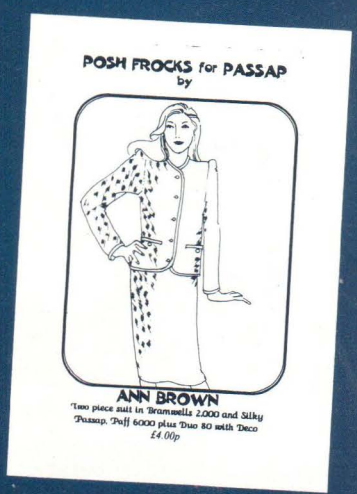
Books, Bytes & Stitches

Val Slater greets the New Year with a great selection of books, designs and software

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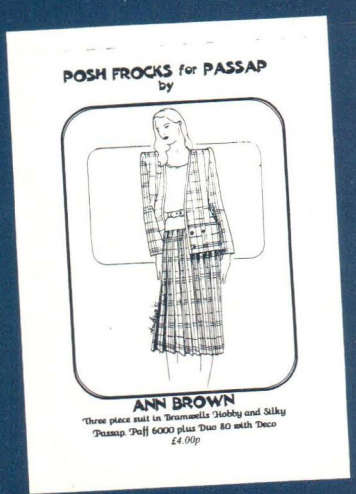
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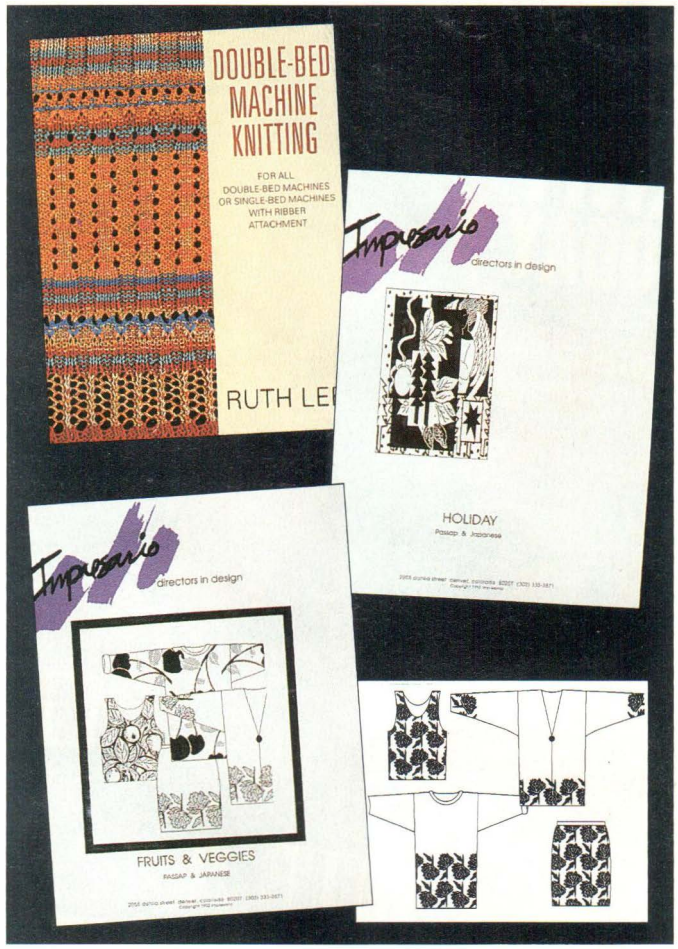
PAINTING AND DECORATING

If you enjoyed 'Painting Works' last month, then you are sure to greet a new pattern book from Bramwell with delight. Called *Creative Classics* it contains 14 designs, ranging from basic dresses to jackets, tops, pants and straight and flared skirts. All designs are worked in one of Bramwell's pressable yarns — such as Artistic, Celebration, Hobby and Rania. The 'pressable' is quite important, because having given you the design for the basic garment, you are taken a stage further as each item is also shown fully decorated — transfers from the Jones Tones range have been ironed on and then embellished in a wide variety of ways. The full decorating instructions have, of course, been given for each garment. The result is an exciting wardrobe of mix and match garments with a highly individual look.

I was in the fortunate position of being one of the first to see the actual garments, and can tell you some of the effects are really stunning. If you are off to a knitting show this year, don't miss the Jones Tones stand where many of these garments as well as lots of innovative decorative ideas are sure to be displayed. In the meanwhile, *Creative Classics* should be available from your local dealer, if you have any difficulty in obtaining a copy, write to F. W. Bramwell and Co Ltd, Unit 5, Lane Side, Metcalf Drive, Altham, Accrington, Lancs BB5 5TU.

DESIGNS FOR PASSAP/PFAFF KNITTERS

Ann Brown's distinctive and beautifully finished garment designs are always popular, but until now, Passap/Pfaff knitters have had to do a little conversion work to use them. However, Ann has some new designs specially for these machines. Called *Posh Frocks for Passap* we show two of the suits. Designs can be worked on Duomatic machines with Deco or E6000 machines and contain traceable sized charts for the stitch pattern for both systems. A check patterned three piece suit with a pleated skirt is worked in Hobby and Silky, whilst a two piece suit worked in Bramwell's 2,000 and Silky in a tweed check has a distinctly updated Chanel air about it. Patterns are clearly written in Ann's popular simple ladder style. There are tips for knitting and detailed instructions for perfect finishing in these, as in all Ann's patterns. Both patterns are priced at £4.00 each (plus 50p p&p for one item and 75p p&p for two or more). Patterns are available from Posh Frocks, 35 The Links, Whitehill, Bordon, Hants GU35 9HB.



DOUBLE BED MACHINE KNITTING

Written by Ruth Lee and published by Batsford, *MKT* featured this book as a pre-publication offer last October. Ruth tells me that this is only half the book she planned (here's hoping the other half will appear as Book 2 this year), as she ran out of space long before she ran out of ideas! Whatever your make or model, you are sure to be entranced by the tremendous selection of (very clearly illustrated) fabrics that Ruth introduces. Starting with a comprehensive explanation of double bed knitting (covering Japanese and European models), Ruth moves on to discuss sampling and then starts to explore the potential of the basic settings. Within the full pitch ribs section, she combines ribs of differing widths with single bed fabrics, with cables and tuck and weaving. Moving on to half pitch ribs, there are pleats, embossed and racked designs, plaiting and 3-D looking cables which are explained and explored. The final section covers hand-tooled stitch patterns and contains amongst many ideas, some beautiful double bed eyelet ribs. Priced at £16.99, if you don't buy your own copy, ensure your club library has one — better work out a system for loaning it though, as it might be hard to return!

ELECTRONIC OWNERS

I was delighted to see 'Impresario' showing at the NEC, Birmingham last year. Based in the USA, I had been impressed when I first saw their exciting designs whilst in Atlanta in 1992. Now their books and discs are available in the U.K. (available by mail order from The Knitting Neuk). The pattern books do contain a selection of garment patterns — stylish but simple tunics, long or boxy jackets, straight skirts and simple dresses — but the shapes have been designed to show off the wonderful (sometimes huge) electronic stitch designs. The stitch designs themselves are not given in the books — they are all disc based, but discs are available in a variety of formats — such as for the Brother disc drive or for the PC in PCX or CUT format. The CUT format is the same as used for E6000 machines by Creation 6, whilst the PCX format can be imported into a variety of knitting or drawing programs, so you can even add your exclusive touches if you want to.

Holiday — the book, uses Yeoman yarns. Amongst the garment shapes are a straight round necked dress; long slightly fitted jackets with turn back collar; square necked dresses (easily envisaged as evening wear) and a round necked edge-to-edge jacket. Innovative positionings are given for the stitch designs (stitch numbers and rows per pattern piece are clearly identified for accurate programming), which include giant ornaments; 'pop art' style Christmas trees with snow; a huge poinsettia, a trumpet blowing angel, deer and stars. With innovative colour selections, designs are not necessarily as seasonal as they might sound.

Fruits & Veggies — the book, has a chemise style top, a long-line drop tunic, a straight skirt and 'V' necked long-line jacket. The 'Fruits and Veggies' featured are enormous bunches of cherries, tomatoes as big as a sweater front (or small enough to form a repeating design); pineapples; bunches of grapes; artichokes (surprisingly beautiful — well, the way they are depicted here they are); and branches full of apples.

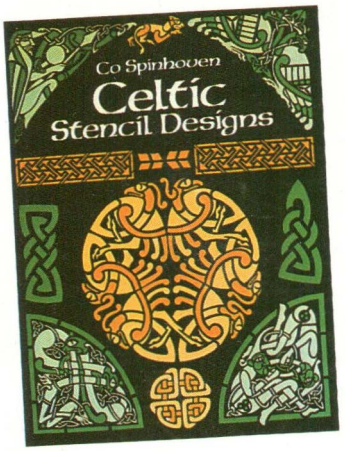
Discs are available (state which format you require) to accompany the books. Prices and details from The Knitting Neuk, PO Box 5, Cromarty, Ross-shire 1V11 8XZ.

STENCIL INSPIRATIONS

Like the look of some of the Celtic designs in this month's Stitch Library? If so and you'd like to try some more, one possible source of inspiration is *Celtic Stencil Designs* by Co Spinhoven, published by Dover and distributed via Constable Publishers. The stencil format provides bold clear outlines which can be simplified and copied on to a punchcard, traced on to a mylar sheet or scanned into a computer. There are some wondrous mythical animal designs to use as stand alone motifs, or for the more adventurous the intricate knot entanglements could keep you busy for many an hour. Alternatively, use the stencils as stencils and paint the designs on to your knitwear — the potential is tremendous! *Celtic Stencil Designs* should be available from your local book or craft shop — in case of difficulty, contact Emma Dawson, Press Officer, Constable & Company Ltd, 3 The Lanchesters, 162 Fulham Palace Road, London W6 9ER (Tel. 081 741 3663) for details of your local stockist.

FASHION DESIGN AND DRAWING

If you need a little help with the drawing section of a knitting course, or would simply like to be able to tackle fashion drawing and idea presentation with confidence, then a pair of soft-back books published by Batsford would be extremely useful. Both are written by Patrick John Ireland, who has a knack of presenting drawing



instruction and ideas in an extremely simple and readily followed manner (in desperation you can even trace the bodies). *Introduction to Fashion Design* covers details of training, interview portfolios, design competitions, as well as drawing women, men and children. He then moves on to fashion details, such as pockets, designing collars and hats, drawing shoes, making story boards and working drawings.

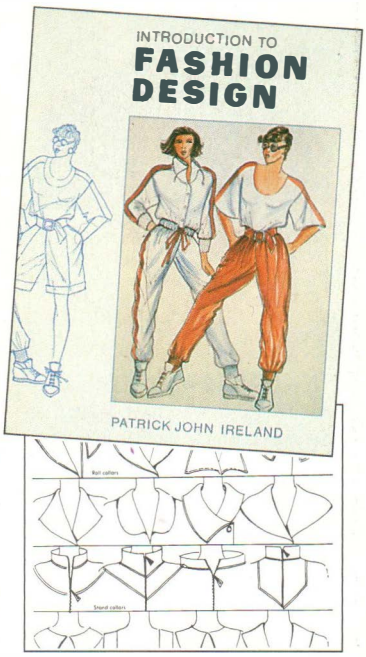
The section on reproducing patterns and textures is particularly useful in the context of knitwear, as might be the details about using different media (including marker pens, wax and solvent crayons, gouache and tints as well as more conventional pencils and water colours). The book ends with a comprehensive section on displaying and presenting work.

Fashion Design Drawing covers fashion figure proportions; drawing faces, hairstyles, heads and hats; sketching men's and children's wear, plus the tricky bits like arms and hands and also gives a great many ideas for presenting different shapes and textures for any style you could think of! Having seen both books, I would not like to choose between them (they are both priced at £12.99); both are excellent guides to a wide range of techniques and ideas. I suspect that anyone who has to present some kind of fashion drawing, whether they have a natural flair for art or not, would find them both useful and inspirational.

Both books should be available from your local book shop, but in case of difficulty, contact B. T. Batsford Ltd, 4 Fitzhardinge Street, London W1H 0AH for your nearest stockist.

AIDS FOR E6000 OWNERS PLUS DISC DESIGNS FOR CREATION 6

The latest offerings from Irene Krieger include a book called the *E6000 Knitting Machine*. This is a revised version of Irene's earlier book (the original was written in association with George Le Warré), but contains more information and diagrams taking into account the new ways that have been discovered to manipulate the



programming. It also takes into account new products, such as Creation 6. Easy to understand and clearly laid out, I couldn't help but chuckle at Irene's attempts to make us work logically! Having covered all aspects of basic programming, she then sets a selection of tests, which can be worked through to ensure that each section has been fully understood. The bit that made me chuckle was that the answers are at the back of the book — not unattainable you understand, simply making it difficult to cheat whilst working!

Seriously, this is an excellent book for newcomers to the E6000, as no previous knowledge is assumed; pushers, edge springs, locks and the colour changer are described and explained, before any mention of programming. When it comes to programming, there are no 'blind' directions. Why you are entering something in the program is important to understanding and making the best use of the machine's potential, and the whys are all there — together with some useful 'if it goes wrong, try this' style directions. From the basics, changes of direction both single and multiple; colour reversal; superimposing for three and four colour work; positioning patterns; enlarging designs and changing a program once it has been entered are all fully covered — there are even sections about the form computer, reader cards and care and maintenance of the machine. As well as the obvious benefits to a novice E6000 user, there can be few more experienced knitters who would not gain an extra insight into the E6000 from this book. Available from your local machine stockist or direct from Irene Krieger, 19 Merton Hall Gardens, London SW20 8SN priced at £9.50 inc p&p.

Having had great fun playing with Creation 6 recently (at a novice level you understand), I was extremely grateful to have had a copy of another of Irene's books *Creation 6 — A Tutorial* next to me. The 'need to know'

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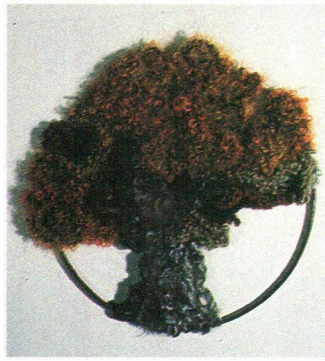
sections are very logically arranged, including a reminder about how to exit the program (easily forgotten by the novice user — as I can testify!). If Creation 6 was in your Christmas stocking, then I recommend this tutorial. Available as above, priced at £7.50. I haven't come across too many discs for Creation 6, but Irene is starting to fill a void here as well, with a set of five designs on her first disc. Amongst these is one called 'Patches' — which could be called six stitches in one and there is also a large rose design as well as 'Diamondi' — an intarsia looking assembly of diamond motifs. The disc is available direct from Irene (as above), priced at £6.00.

CROCHET FOR MACHINE KNITTERS

If you've been trying some crochet to accompany your knitting, inspired by Pauline Turner's recent articles, then perhaps you'd like to try a fun project. *Seasons Tree Kit* is simple enough for a beginner, but styled so that even a first time crocheter's efforts will result in a useable and attractive wall hanging. Working instructions are accompanied with clear pictures of the crochet actions required, which is very helpful. *Seasons Tree Kit* is available from needlework and craft shops priced at £4.99, or direct from Crochet Design, 17 Poulton Square, Morecambe, Lancs LA4 5PZ (add 75p for p&p).



If your efforts with the kit encourage the children to have a go, then why not encourage them to make their own glove puppets. The 'Hookits' are a family of seven, each available as a kit pack, which also contains a story about the character and pictures to colour. Priced at £3.99 each — available as above.

GARTER AND SLIP STITCH DESIGNS

Three new designs from the Elaine Cater and Caroline Nelson design team proved popular on the catwalks of the autumn fashion shows last year. The two piece suit is a garter stitch design for electronic machines. The pattern costs £2.50 and there is also an accompanying PPD disc of the stitch design, also priced at £2.50. Buy both together for £4.50. The sideways worked jacket is also garter stitch, and is generously sized to show off the dramatic combination of pattern and colour. Pattern priced at £2.50. The buttoned long-line jacket is made in a combination of coloured slip stitch and self-coloured Fair Isle and the pattern is priced at £3.50. Look out for Elaine and Caroline at some of the winter and spring shows, the textural qualities of their garments have greater impact when 'seen in the flesh'! All patterns and a catalogue of available designs are available by mail order from Elaine Cater, 29 St Leonards Road, London SW14 7LY — many of their designs and stitch pattern books may also now be available from your local machine stockist.

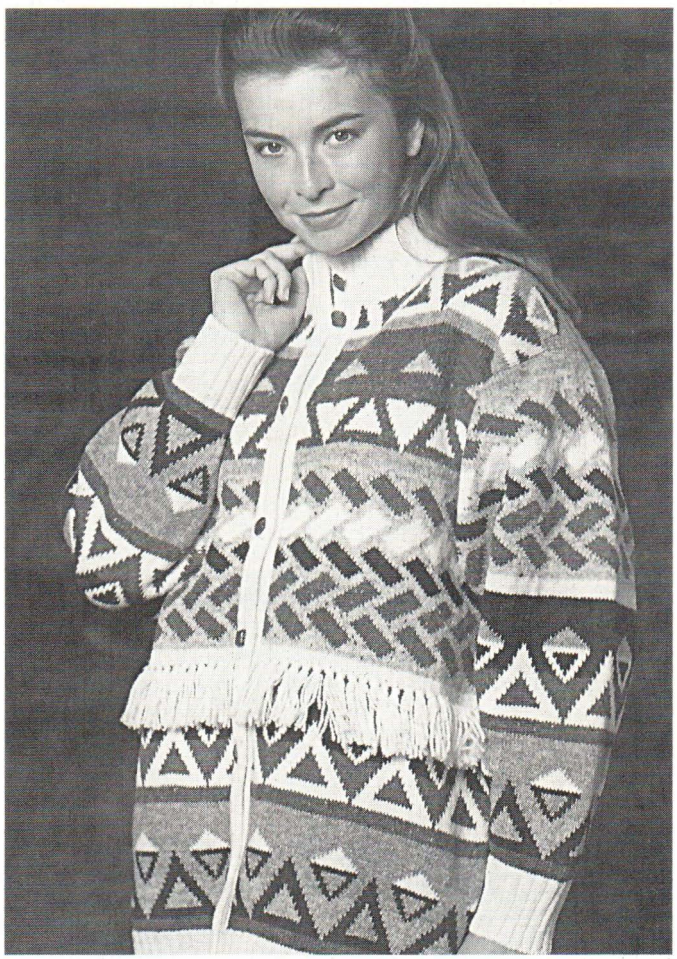
MODULAR SOFTWARE FROM COCHENILLE

Stitch Editor is the name of a new software package from Susan Lazear of Cochenille Design Studios (see her useful computing tips on page 44). The DOS based program enables you to take a stitch design, scanned picture or picture from a paint program and grid it suitable for the size you wish the finished item to be. If you import an image with many colours, you can also reduce the number of colours in the image, viewing the effect this will have upon the design before committing to the action — thus rendering some coloured pictures more practicable for knitting. You can select the grid size that you want and the manual contains some useful information about how to relate this to your stitch and row proportions. Finished images can be saved in a variety of formats, with or without the grids visible. I've found it useful to grid pictures in Stitch Editor, prior to importing them as PCX pictures into other knitting software. Provided you note the number of rows and stitches your grid totalled, you will find that amending from a Stitch Editor manipulated PCX to a stitch file in another program is quite accurate and straightforward. Files can be loaded into Stitch Editor in IFF (Amiga) or PCX, LBM, BBM or CUT (the latter four for IBM compatible) formats. Having gridded and amended the colourisation as required, files can be saved or printed. Printing options include the use of symbols on the grid, making this a useful means of showing intarsia or even embroidery designs, such as cross stitch motifs! For full details and prices, send an SAE to Gillian Lamb, 16 Firwood Close, St Johns, Woking, Surrey GU21 1UQ Tel. 0483 476356.

Lady's Fringed Fair Isle Jacket

Illustrated on page 51

MACHINES: *These instructions are written for standard gauge punchcard machines with ribber*
YARN: *Jamieson & Smith 2 ply Jumper Weight Shetland Wool*
FIBRE CONTENT: *100% Wool*
COLOUR: *We used White Shade 1a (MC); Fawn Shade 78 (A); Grey Shade 2 (B); Peat Shade 5 (C); Rust Shade FC 72 (D); Beige Shade FC 29 (E); Mun Shade 4 (G)*
STOCKISTS: *This yarn is available by mail order from Jamieson & Smith (Shetland Wool Brokers) Ltd, North Street, Lerwick, Shetland ZE1 0PQ. Tel: 0595 3579*



SIZES

To suit bust 86[91:96:101:106]cm.
Finished measurement 112[117:122.5:128:133]cm.
Length 75cm.
Sleeve seam 49cm.
Figures in square brackets [ ] refer to larger sizes; where there is only one set of figures, this applies to all sizes.

MATERIALS

Jamieson & Smith 2 ply Jumper Weight Shetland Wool
12[12:12:14:14]oz. in MC.
4oz. in each of A, B, C, E and G.
2oz. in D.
Note: Yarn can be supplied on 16oz. cones or 1oz. skeins.
8 buttons.

MAIN TENSION

30 sts and 40 rows to 10cm measured over Fair Isle patt after washing, drying and steam pressing (tension dial approx 8 = MT).
Tension must be matched exactly before starting garment.

ABBREVIATIONS

See page 41.

NOTE

Knit side is used as right side.
Measurements given are those of finished garment and should not be used to measure work on the machine.

PUNCHCARD PATTERNS

Punch cards 1 and 2 before starting to knit.

PATTERN NOTE

Ensure the correct number of blank rows are included when making Card 1. Join the cards and keep card rotating throughout its turn in the colour sequence, even when st st is being worked.
Pattern and colour sequence worked thus:

BACK AND FRONTS

Card	Feeder 1/A	Feeder 2/B	Rows	Pattern
1	G	-	5	st st

Card locked on first row. Set carr to select/memorise for patt

1	C	-	1	st st

Release card and set carr for Fair Isle

1	B	C	16	Fair Isle
1	A	C	10	Fair Isle
1	A	MC	7	Fair Isle
1	A	-	11	st st
1	D	-	6	st st
1	G	MC	16	Fair Isle
1	C	MC	10	Fair Isle
1	C	A	7	Fair Isle
1	C	-	11	st st

RC 100
Insert card 2 and lock on first row.

2	MC	-	6	st st
2	E	-	2	st st

Set carr to select/memorise for patt

2	E	-	1	st st

Release card and set carr for Fair Isle

2	E	G	12	Fair Isle
2	E	D	12	Fair Isle
2	E	C	12	Fair Isle
2	E	MC	12	Fair Isle

RC 157

2	E	G	12	Fair Isle

Insert card 1 and lock on first row.

1	E	-	3	st st
1	B	-	5	st st

Set carr to select/memorise for patt.

2	B	-	1	st st

Release card and set carr for Fair Isle.

1	MC	D	16	Fair Isle
1	G	D	10	Fair Isle
1	G	E	7	Fair Isle
1	G	-	11	st st
1	A	-	6	st st
1	D	MC	16	Fair Isle
1	B	MC	10	Fair Isle
1	B	C	7	Fair Isle
1	B	-	3	st st

RC 264

BACK

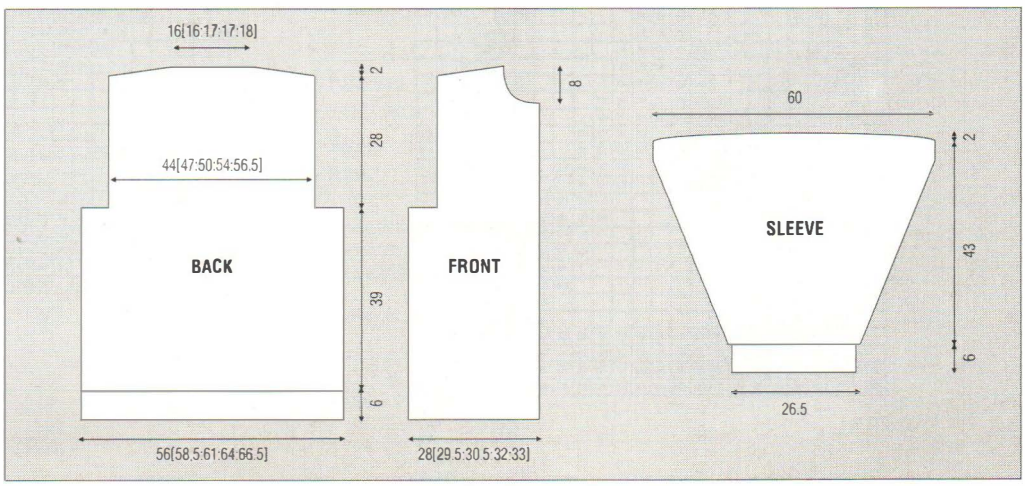
With RB in position set machine for 2x2 rib. Push 168[176:184:192:200] Ns on MB and corresponding Ns on RB to WP. Arrange Ns for 2x2 rib. CAR. Using MC, cast on and K3 tubular rows. Using MT-5/MT-5, K30 rows. Transfer sts to MB.
Set RC at 000. Using MT, start and work in patt throughout (see patt note). K until RC shows 156.

SHAPE ARMHOLES

Cast off 18[17:17:15:15] sts at beg of next 2 rows. 132[142:150:162:170] sts. K until RC shows 264.

SHAPE SHOULDERS

Set carr for HP. Push 1 N nearest carr and 9[10:11:12:12] Ns at opposite side



to carr to HP on next 8 rows. Continue in st st and A throughout, setting carr at far right. Set carr so HP Ns will K and K3 rows. Cast off 42[47:49:55:58] sts at beg of next 2 rows. WK rem 48[48:52:52:54] sts.

RIGHT FRONT

With RB in position set machine for 2x2 rib. Push 84[88:92:96:100] Ns R of centre '0' on MB and corresponding Ns on RB to WP. Work as given for back until RC shows 156 (K1 extra row for L front).

SHAPE ARMHOLE

Keeping patt correct throughout, cast off 18[17:17:15:15] sts at beg of next row. 66[71:75:81:85] sts. K until RC shows 243 (K1 extra row for L front).

SHAPE NECK

Cast off 10 sts at beg of next row. Dec 1 st at neck edge on next 14[14:16:16:17] rows. 42[47:49:55:58] sts. K until RC shows 264 (K1 extra row for L front).

SHAPE SHOULDER

Set carr for HP. Push 1 N nearest carr to HP on next row. Push 9[10:11:12:13] Ns at opposite side to carr to HP on next row. Repeat the last two rows twice. Set carr for st st and continue in A throughout. Take carr outside Ns in HP. Set carr so HP Ns will K and K4 rows. Cast off.

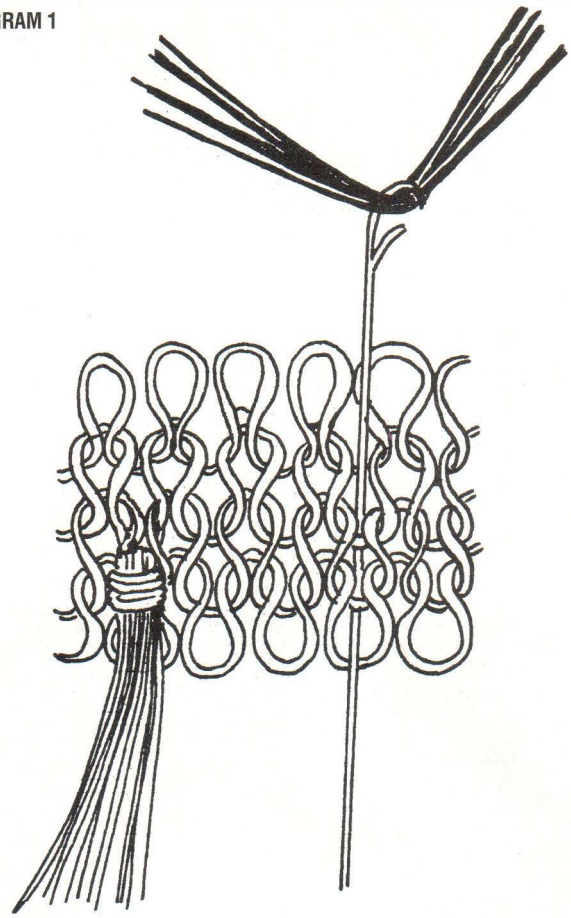
LEFT FRONT

Work as given for R front, casting on to L of centre '0' and noting difference in rows to reverse shaping.

SLEEVES

With RB in position set machine for 2x2 rib. Push 80 Ns on MB and corresponding Ns on RB to WP. Work as given for back (incl col and patt sequence) until RC shows 3. Keeping patt sequence correct as set, inc 1 st at each end of next and every foll 3rd row 50 times in all. 180 sts. K until RC shows 169. Set carr for st st and using E, K1 row. Set carr for HP. Push 1 N nearest carr and 19 Ns at opposite side to carr to HP on next 6 rows. Set carr at far R and so that HP Ns will K. Using B, K6 rows and cast off.

DIAGRAM 1



Cut a piece of yarn 70cm long. Fold in half and half again. Push a latch tool up behind the first two rows of main colour (see diagram). Pull the yarn through to make a loop. Thread the ends through the loop and tighten. Repeat every 3 sts. Trim off at about 6cm.

NECKBAND

Join shoulder seams.

Push 128[128:136:136:138] Ns to WP. With wrong side facing, pick up 40[40:42:42:42] sts from L front neck, 48[48:52:52:54] sts from below WY at back neck and 40[40:42:42:42] sts from R front neck and hang evenly along the row. Using MC and MT, K1 row. With RB in position transfer sts for 2x2 rib. Drop RB one stop, insert comb, return RB to WP. Weight evenly. Using MT-4/MT-4, K50 rows. Transfer sts to MB and cast off.

BUTTON BAND

With RB in position set machine for 2x2 rib. Push 24 Ns on MB and corresponding Ns on RB to WP. Arrange Ns (from centre) for 2x2 rib. CAR. Using MC, cast on and K3 tubular rows.

Set RC at 000. Using MT-5/MT-5, K290 rows and cast off.

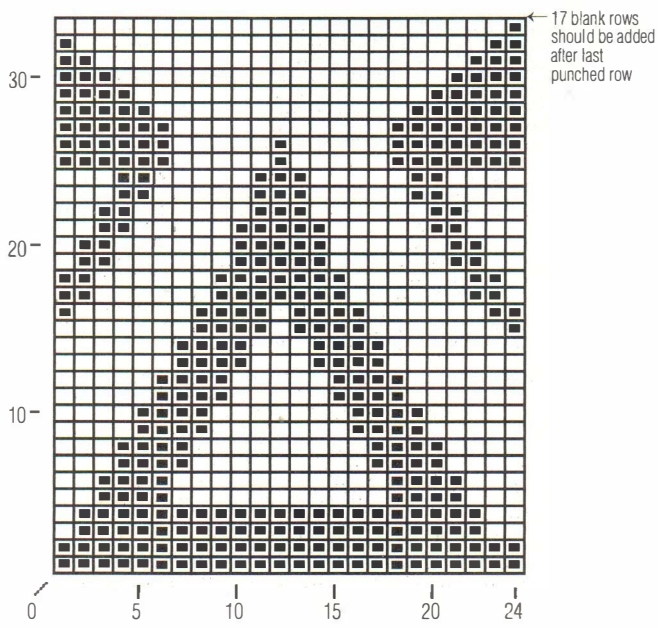
BUTTONHOLE BAND

Work as given for button band, working 8 buttonholes over Ns 6 and 7 to L and R of centre '0' when RC shows 14, 52, 94, 136, 178, 220, 262 and 276.

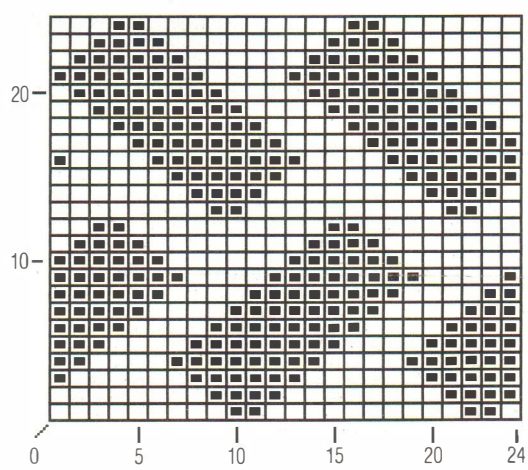
TO MAKE UP

Wash pieces and when damp, block to correct measurements. Allow to dry and steam press. Allow to dry. Fold neckband in half and slip stitch down to inside neck. Fold front bands in half lengthwise, with 2 K stitches on the fold and press. Lay the button band flat on the L front and stitch in place. Slipstitch band ends. Repeat for buttonhole band. Join buttonhole edges through both thicknesses. Set in sleeves. Join side and sleeve seams. Sew on buttons to correspond with buttonholes. Add fringe in position shown, as given in Diagram 1.

PUNCHCARD 1



PUNCHCARD 2



CAROL DOHERTY

RENATA MARSTON

Lady's Chunky Diamond Intarsia Patterned Sweater

MACHINES: *These instructions are written for chunky machines with intarsia carriage/facility and ribber*
YARN: *Brora Soft Spun*
FIBRE CONTENT: *100% Wool*
COLOUR: *We used Beige Fleck (MC) and Cream (C)*
STOCKISTS: *This yarn is available by mail order from Jamieson & Smith (Shetland Wool Brokers) Ltd, North Street, Lerwick, Shetland ZE1 0PQ. Tel: 0595 3579*

SIZES
To suit bust 86[91:96:101:106]cm.
Finished measurement 107[112:117:122:127]cm.
Length 72cm.
Sleeve seam (Choice of 2 lengths)
1. 43.5[44.5:46:47:48.5]cm.
2. 48.5[49.5:51:52.5:53.5]cm.
Figures in square brackets [ ] refer to larger sizes; where there is only one set of figures, this applies to all sizes.

MATERIALS
Brora Soft Spun
1 x 500g cone in MC.
1 x 500g cone in C.
Alternatively: 1 x 16oz. cone in MC and approx 5oz. in C.

MAIN TENSION
16.5 sts and 23 rows to 10cm measured over st st and intarsia patt (tension dial approx 5 = MT).
Tension must be matched exactly before starting garment.

ABBREVIATIONS
See page 41.

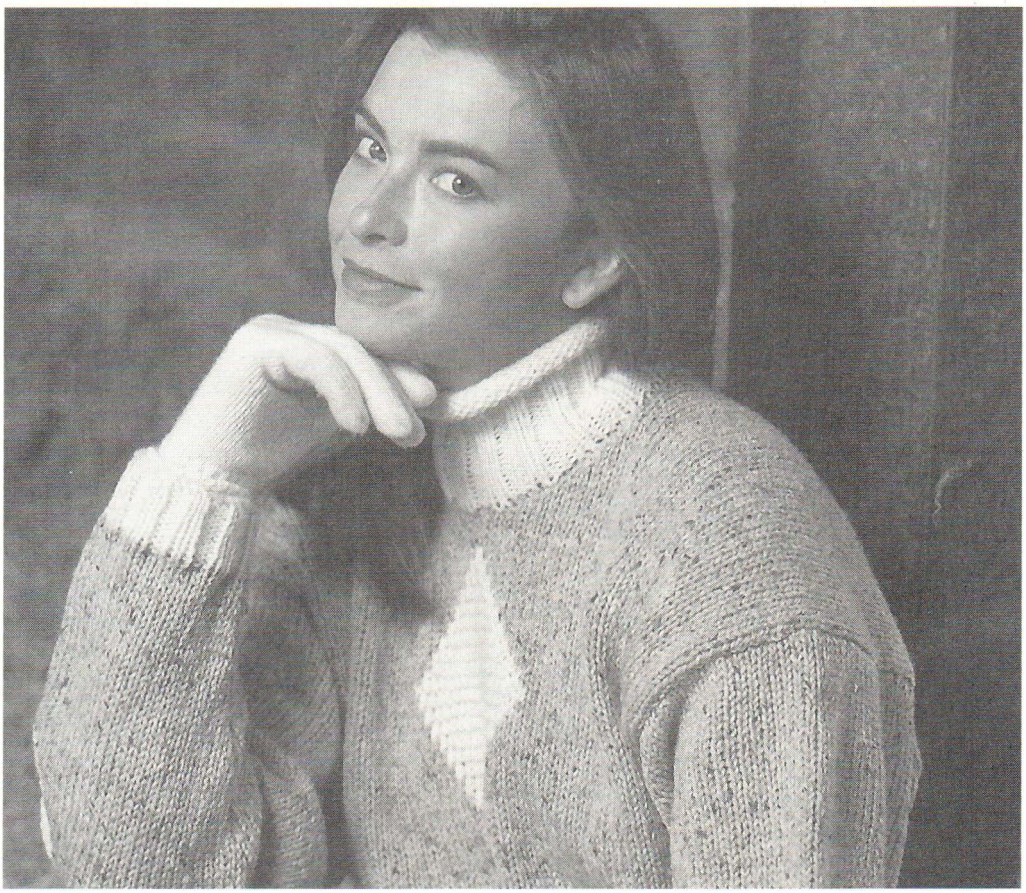
NOTE
Knit side is used as right side.
Measurements given are those of finished garment and should not be used to measure work on the machine.

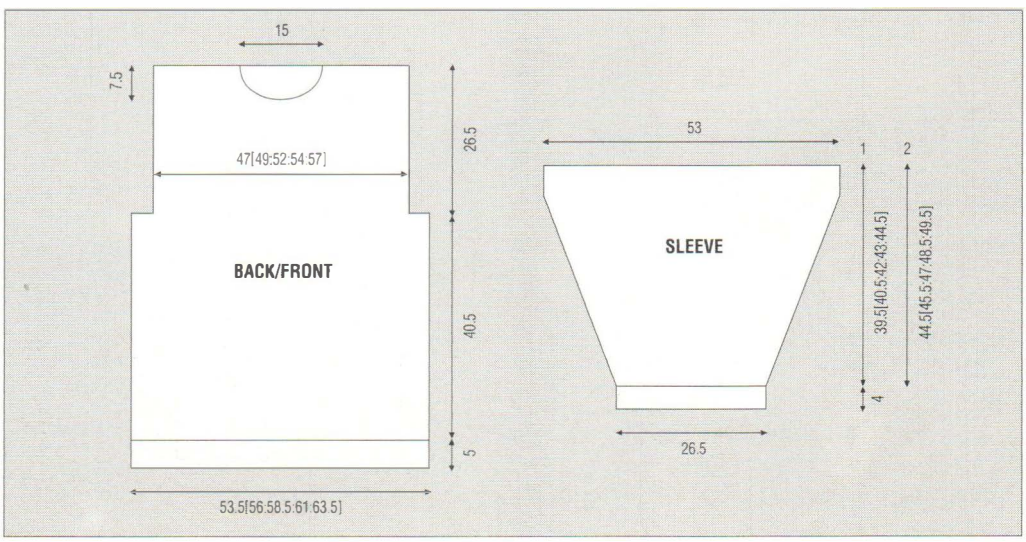
PATTERN NOTE
Position diamonds on each piece as shown in Diagram 1, noting exact stitch and row make up of diamond also shown in diagram.
Garter ridge worked by knitting intarsia row, then dropping and re-forming contrast stitches using the latch tool. Diamonds worked with garter ridges on alternate rows throughout.

SPECIAL NOTE
At the time of going to print, Jamieson & Smith are taking over the supply of Brora yarns direct to the public. We do not know precisely what they will be calling the yarn (i.e. whether it will retain its original name and description — as given), and whether they will supply in grams or ounces. However, full information will be available from Jamieson & Smith by the time you receive your magazine, so please contact them for shade cards, supply formats and price details.
If using a separate intarsia carriage, ensure that your tension swatch is worked using this, as tension often varies between this and the main carriage.

Two long sleeve lengths are given. Select whether you require Sleeve 1 or 2 shaping directions.

BACK
With RB in position set machine for 2x2 rib (pitch 'P'). Push 43[45:47:50:52] Ns at L and 44[46:48:51:53] Ns at R of centre '0' on MB and corresponding Ns on RB to WP. Arrange Ns for 2x2 rib. CAR. (Lever II on Brother machines for cast on and K). Using C, cast on and K3 tubular rows. Using T2/2 (use T1/1 and close knit bar on machines without lever II on RB), K14 rows. Using T4/4, K1 row. Transfer sts to MB. Using MC and MT, K1 row. CAR.
RC000. Start and work in intarsia patt throughout making and placing





diamonds using C as shown in Diagram 1*. K until RC shows 92.

SHAPE ARMHOLES

Using a separate length of MC for L edge, cast off 6 sts at each end of next row. 75[79:83:89:93] sts. K until RC shows 152.

SHAPE SHOULDER

WK (in turn) over 26[28:30:33:35] sts at each edge. WK over rem 23 (neck) sts.

FRONT

Work as given for back until RC shows 134. CAR.

SHAPE NECK

Using a separate piece of MC, cast off 5 sts at centre. Using nylon cord, K 35[37:39:42:44] sts at L by hand, taking Ns down to NWP. Cont on rem 35[37:39:42:44] sts at R for first side. K1 row. Cast off 2 sts at neck edge on next and foll alt row, K1 row. Dec 1 st at neck edge on next and every foll 3rd row 5 times in all. 26[28:30:33:35] sts. K until RC shows 152. WK.

CAL. Unravel nylon cord from sts at L bringing Ns down to WP. Reset RC at 134 and work L side to correspond with R.

SLEEVES

With RB in position set machine for 2x2 rib. Push 22 Ns at L and 23 Ns at R of centre '0' on MB and corresponding Ns on RB to WP. Work as given for back to *.

LENGTH 1 ONLY

K4 rows. Inc 1 st at each end of next and every foll 5th row 15[15:13:12:10] times in all. K0[0:5:5:5] rows. Inc 1 st at each end of next and every foll 6th row 0[0:2:3:5] times in all. 85 sts. K until RC shows 90[92:96:98:100]. Place a marker at centre and cast off.

LENGTH 2 ONLY

K4 rows. Inc 1 st at each end of next and every foll 5th row 13[12:11:9:7] times in all. K5 rows. Inc 1 st at each end of next and every foll 6th row 2[3:4:6:8] times in all. 85 sts. K until RC shows 102[104:106:108:110]. Place a marker at centre and cast off.

POLO NECKBAND

Graft one shoulder seam.

Push 87[91:95:101:105] Ns to WP. With wrong side facing, pick up neck edge and hang evenly on to Ns. With RB in position transfer sts for 2x2 rib. Drop RB, insert comb, return RB to WP and weight comb evenly. Using T2/2 (Brother ribbers lever II - other ribbers use close knit bar) and C, K20 rows. Using T4/4, K1 row. Transfer sts to MB. Using T3, K7 rows. Using T6, K1 row. Cast off loosely.

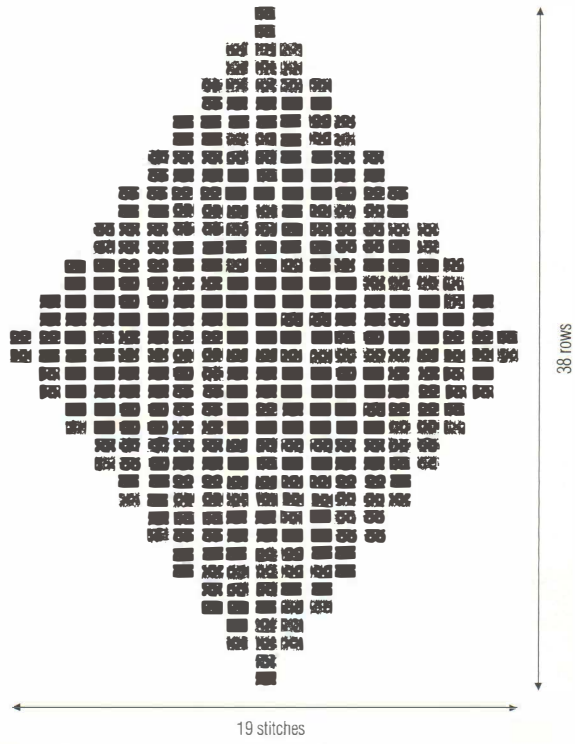
TO MAKE UP

Block and steam press pieces to correct measurements, excluding garter ridged diamonds. Graft remaining shoulder seam. Join neckband seam. Set in sleeves, matching centre markers to shoulder.

Join side and sleeve seams.

Press all seams lightly.

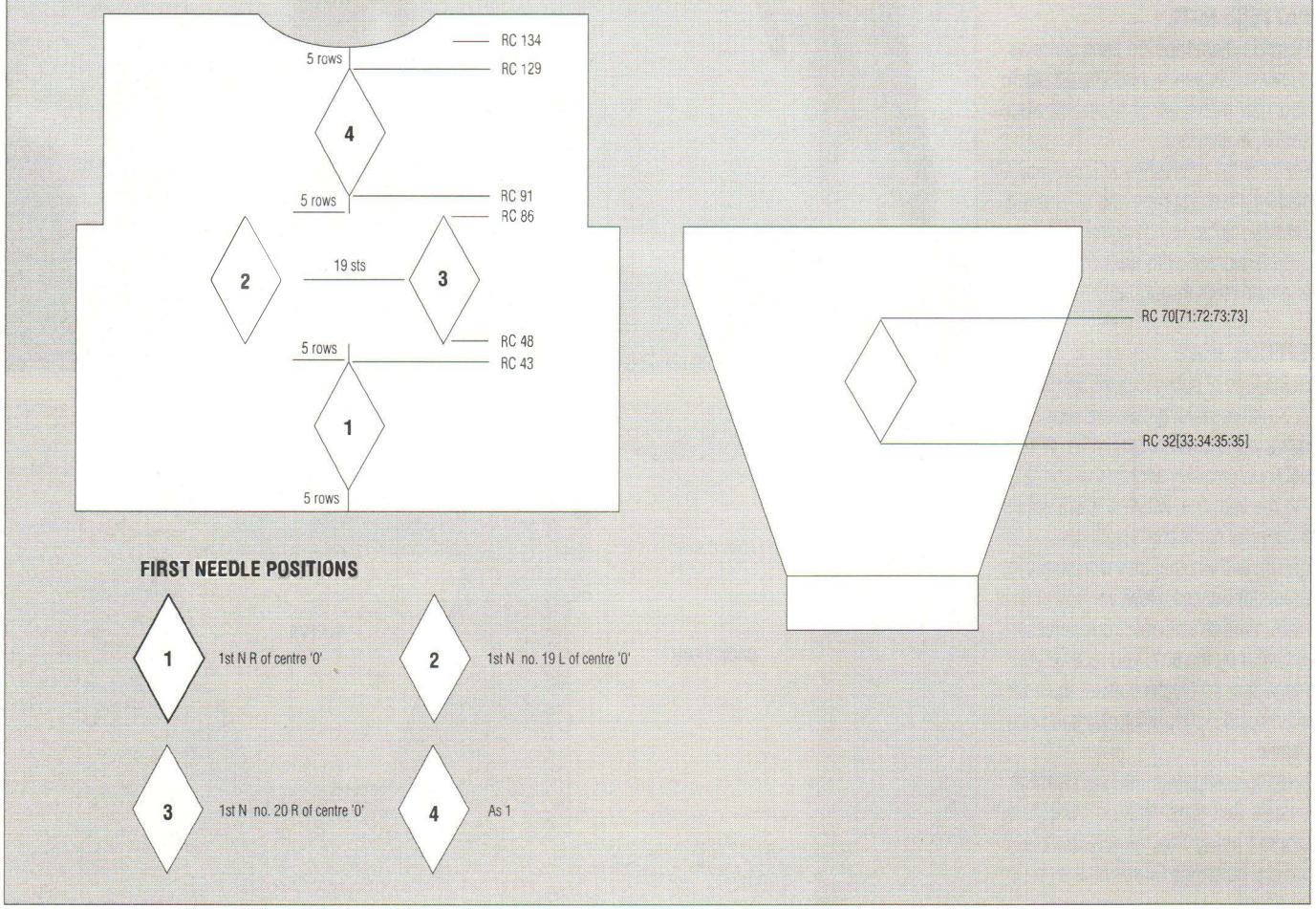
INTARSIA MOTIF



= 1 st and 1 row

Garter ridges — K2 rows and make a garter ridge

DIAGRAM 1



KNITTERS DIARY

SHOWS AND OPEN DAYS

Rochester Knitwear Day
Venue: Medway Adult Education Centre, Eastgate, Rochester, Kent ME1 1EW
Date: Sunday March 13th
Highlights: Lectures and Masterclasses by Ann Brown, Carol Chambers and Wendy Damon
Tickets: £3-£5 depending on masterclasses/lectures required, available from the Education Centre from this month
Further details: Tel. 0634 845359

The Northern Knitting & Needlecraft Exhibition
Venue: Leeds University and Old Playhouse Theatre, Leeds
Dates: 7th-9th January
Highlights: Professional Fashion shows; Guest speakers; Demonstrations of the latest equipment and techniques.
Everything for the hand and machine knitter, sewer, quilter, embroiderer and lots more — all under the same roof!
Tickets: £4.00 (£3.00 OAP) at door or £3.50 (£2.50 OAP) for advance booking. Party Rates available
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The Knitting, Needlecraft & Design Exhibition — Esher
Venue: Sandown Park, Esher
Dates: 20th-23rd January
Highlights: See Northern Knitting & Needlecraft Exhibition
Tickets: Thursday and Friday: £4.00 (£2.50 OAP) at door or £3.50 (£2.00 OAP) for advance booking
Saturday and Sunday: £5.00 (£3.50 OAP) at door or £4.50 (£3.00 OAP) for advance booking. Party Rates available.
Booking details: See Northern Knitting & Needlecraft Exhibition

The North West Knitting & Needlecraft Exhibition — Manchester
Venue: G-Mex Centre, Manchester
Dates: 24th-27th February
Highlights: See Northern Knitting & Needlecraft Exhibition
Tickets: Friday: £4.50 (£3.00 OAP) at door or £4.00 (£2.50 OAP) for advance booking
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Booking details: See Northern Knitting & Needlecraft Exhibition

Bournemouth Garden & Flower Show
Dates: Friday 13th-Sunday 15th May
Applications Invited: From traditional rural craft exhibitors — knitwear included, within the Craft, Gift and Country Food Marquee. Space limited so an early application advisable
Further details: Bournemouth Garden and Flower Show, The Granary, Throop Road, Throop, Bournemouth BH8 0DH. Tel. 0202 536655. Fax. 0202 532553

CLASSES AND WORKSHOPS

Bookings being taken:
Pam Turbett is taking bookings for talks and workshops in the North, North Midlands and East Coast areas for May
If your club or organisation would like to take advantage of Pam's expertise, contact her direct at 17 Forest Rise, Liss Forest, Hants GU33 7AU Tel. 0730 893654

Pulborough, W. Sussex
Venue: The Old Rectory, Fittleworth, Pulborough, W. Sussex
Topic: Cut and Sew residential weekend course with Pam Turbett
Dates: March 7th-11th
Further details: Tel. 079 882 306

Norfolk
Venue: Norfolk School of Creative Knitting, Sprowston Park, Norwich, Norfolk.
Weekend workshops are planned at this venue throughout 1994. Topics to include Ribber Techniques; Cut and Sew; Professional Finishing; Elegant Knitting; Dresses and Suits; Made to Measure and Create your Own Designs
Topics: Ribber Workshop with Jenny Rose — for beginners/intermediate eager to explore the potential. Small and informal workshop
Dates: 28th-30th January
Prices: £225.00 for those staying in the hotel. Limited number of vacancies for Saturday sessions at £55.00. *Note:* prices reflect the facilities of the luxurious venue — a 4 star country hotel located in parkland near the Norfolk Broads — the ultimate indulgence for a machine knitter who wants a weekend with a difference!
Further details: Constance Haken Tel. 0692 630782

Swindon
Venue: Swindon College, Ferndale Road, Swindon
Topic: City and Guilds Part 1
Date/Time: Commences Monday 10th January; 6.00pm-9.00pm
Further details: Tel. Swindon College 0793 613313 or Beryl Henderson 0793 521959

CLUBS

Assistance Offered, Other Club Contacts Required:
Jan Miller's clubs would be interested to contact any other clubs in the Oxford/Newbury area who might be interested in participating in a Passap/Pfaff Knitting day — either during the week or at a weekend.
Jan is also willing to help any Passap/Pfaff knitters in this area to organise their own club. Telephone Jan on 0235 764249 for more information

Hounslow
Venue: Tyson's Shop, High Street, Hounslow
Tyson's Club for Pfaff/Passap
Date/Time: Last Wednesday of the month at 1.30pm
Special Event: Guest speaker Irene Krieger March 23rd 1.30pm-4.00pm (normal meeting time)
Note: If sufficient people are interested a morning session for this event could be arranged as well
Further details: Beverley at Tysons Tel. 0815706790 or Jan Miller Tel. 0235 764249

Wantage
Passap/Pfaff Knitting Club
Venue: 14 Mandhill Close, Grove, Wantage, Oxon OX12 7HY
Date/Time: Second Wednesday of the month at 7.30pm
Activities: Discussion of techniques, patterns and accessories. Help offered to novice knitters
Further details: Tel. Jan Miller on 0235 764249

MACHINE WORKS

If you are starting a new relationship with a ribbing attachment, or have made a New Year's Resolution to make more use of it — then Peter Free has some useful advice and tips for you

This month, I am going to talk about setting up ribbers. I'm sure some of you will be lucky enough to have been given one for Christmas or maybe you have had to put your machine away for the festive period and are now ready to assemble it again.

ALIGNMENT HINTS

These are just a few hints to make sure everything is aligned before you start to knit so you should have no problems. First of all, you must place the setting plates correctly on the main bed otherwise the ribber will not be able to be properly aligned. For Brother 850 ribbers you must ensure the plates are put on the correct sides; they are marked 'L' and 'R' for left and right. Sounds obvious but I was once called out because the owner could not get the ribber to mount on the plates — because she had not put the setting plates on the proper sides!

CHECKING THE LIP

At the front of the plates you will see that there is a small lip that sticks up from the plate. This must go right up to the main bed but as you tighten the screw with the ribber tool, make sure it doesn't slip underneath or you will end up with the bed bent up above the lip. Those of you with this model of ribber already on your machine would do well to check your setting plates are mounted correctly — I quite often see them wrongly set up and then the bed has to be straightened.

ATTACHING THE RIBBER

When you are sure the setting plates are in the correct position you can then offer up the ribber bed to the main bed. Make sure the arms that are to be clamped to the table are folded up and that the drop mechanisms are pushed down; then place the short arms that go into the setting plates just underneath the lip and with the ribber tilted towards you slightly, push both arms all the way in. With the weight of the ribber resting on the arms you should not be able to pull the ribber out again.

ADJUSTING THE BED

Next, fold the mounting arms down on to the table and clamp them in place with the 'C' clamps. Finally, you will need to ensure that the bed is adjusted properly. This is best checked with a six inch steel rule made of spring steel. You should be able to obtain one from any good tool shop. With the ribber bed raised to working position, pull out three or four needles at each end of the main bed and slide the rule towards the centre of the bed and watch the end needle. It should just move slightly as it drops off the end of the rule if the ribber is properly adjusted.

SILVER SETTINGS

Moving on to the Silver and Knitmaster machines, the setting plates are either made of plastic or metal and again marked for left and right, and are screwed to the main bed before offering up the ribber. You will need to refer to your instruction book for the correct way of doing this. The plastic setting plates are put into their respective ends of the main bed and the thumb screws screwed in but not tightened. Then, offer up the ribber bed and with the bed raised, make sure that the tabs that stick up from either end are pushed right up to the setting plates as you tighten up the thumb screws. Clamp the folding arms to the table, making sure that the hinged part is lifted up and finally, raise the two plastic pieces up against the underside of the main bed.

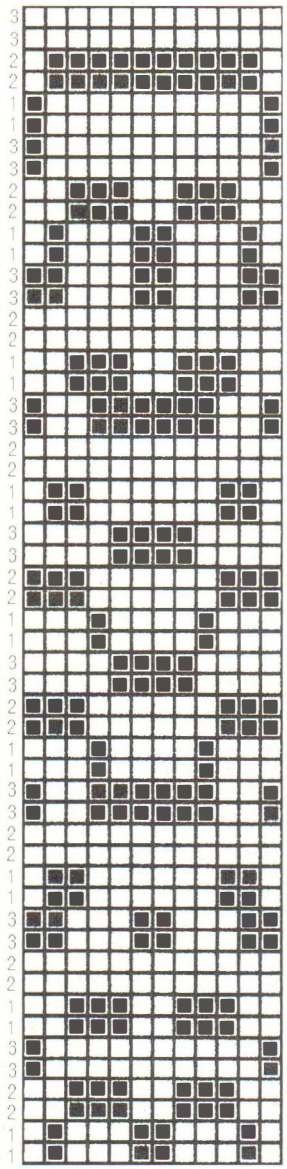
Check the adjustments in the same way as before.

Lack of space prevents me from telling you about all the possible adjustments of the ribber, but these watchpoints should ensure that fitting goes smoothly. Next month we'll take another problem from my 'casebook' — but don't forget to write if there are any problems you would like me to answer.

For more detailed fitting information and trouble shooting re ribber adjustments see *Knitting Machine Maintenance* — the book and the video are available from your local machine supplier, from the *MKN* stands at the larger knitting shows, or direct from Litharne Ltd (Tel. 0789 720604 for details or to order).

DISCOVERING DOUBLE JACQUARD

Wendy Damon moves on to the really exciting potential this month, with the techniques of multi-coloured jacquard



CARD 1

PATTERN = 18 rows x 12 sts
CARD = 54 rows x 12 sts

PUNCHCARD KNITTERS: punch twice across the card and several times along the length of the card so that the card is long enough to clip round in the feeder

ELECTRONIC KNITTERS: use the same card as given for punchcard knitters but you need only copy out one repeat

The jacquard knitting method of laying in colours allows, in theory, as many colours as you like to be knitted in each row. In practice, however, too many colours in one row would result in 'cardboard' fabric. We tend to use no more than four colours because the colour changer will hold no more than four yarns, although five or six colours could be knitted.

COLOUR SEPARATION

Colour separation using the jigsaw-method, which I described for two-colour jacquard, is more complicated for patterns with three or more colours in a row. There are some patterns that simply cannot be split this way. There is a simpler way to split the card and this is using what I call the two row repeating method. In the two row method a row is punched for each colour and then repeated above. As mentioned in an earlier article this does have an elongating effect on the pattern so the pattern may have to be amended to take account of this. Passap knitters and Silver Reed knitters who use the PE1 will already be familiar with this method.

THE REASON FOR THE MISSING COLOUR

You may have rows in the pattern in which one of the colours does not appear. Blank rows should be left in lieu of that colour. This will mean that when you knit with that colour, the ribber needles will knit but none of the main bed needles will. It may appear a waste of time to leave blank rows, but there are good reasons for doing it. Leaving one yarn out will affect the weight of the fabric so that you will have thinner and thicker places where three and four yarns were knitted. Once you get into a colour changing sequence it is far easier to keep on knitting two rows each colour than to have to remember that at row such and such you leave out one of the colours.

KNITTING MULTI-COLOURED JACQUARD

Preparation is all important when knitting multi-coloured jacquard. A bit of time spent threading the yarns up in the correct sequence will be well worth it when you come to knit. The manual supplied with your colour changer will show the sequence for threading the mast and the colour changer and it is important that you get this right. If you have threaded up in the correct sequence — first colour in feeder 1 or A of the colour changer and so on — you will find it easy, when you come to knit, to get a rhythm of colour changing from 1 to 4 or A to D and back to 1 or A. Start by putting the cones on the floor, behind the machine, in the sequence in which they will be held in the colour changer. Thread each yarn through the corresponding path in the tension mast. The yarn on the left will be threaded through the left-hand tension guides and into the left-hand holder in the colour changer and so on. Put the first colour you need in holder 1 or A, second colour in 2 or B and so on.

PATTERN DETAILS

I have supplied two cards this month. Card 1 is a three-colour jacquard split using the two row method. Card 2 is a three-colour jacquard split using the 'jigsaw' method.

ELECTRONIC KNITTERS

The electronic card is the same this time as the punchcard. You do not use the jacquard button to knit these cards as they are already split for colour. The Silver Reed PE1 and the Brother 965 have different methods for inputting multi-coloured jacquard, but you can still use the cards I have given, with the methods I describe, to knit multi-coloured jacquard.

You can keep track of your colour changing by annotating your card. I have noted the charts with every colour change but you need only mark say every third or fourth row so that you can check as you knit that you haven't made a mistake and got out of sequence. Annoying though it is to have to unpick a few rows back to find your mistake, it's a lot more annoying to take the work off the machine and find you went wrong soon after starting! Remember to annotate your card so that the correct number shows above the card reader, i.e. five rows above the relevant row for Knitmaster, Silver Reed knitters; seven rows above the relevant row for Brother knitters.

TO KNIT

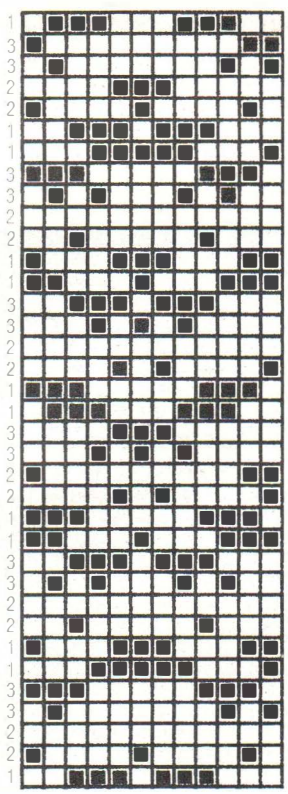
Card 1 — 'Tworow' method. Once you have threaded your yarns up, cast on in full needle rib with colour 1, and knit a few rows finishing CAR. Set the card and lock it. Set the carriage to read the card and knit one row (right to left) to read/select. Release the card and set the main carriage to slip/part. The ribber carriage can be set to knit any of the methods I described last month. I usually use bird's-eye jacquard to knit three or four colours as it does seem to give the best finish. Knit two rows colour 1. Change to colour 2, knit two rows. Change to colour 3, knit two rows. Continue knitting two rows of each colour and finish with two rows of colour 3.

Card 2 — 'Jigsaw' method. Begin exactly as for two-colour jacquard, i.e. you would knit the read/select row from left to right and then begin patterning with one row (colour 1), right to left. Then change colour every two rows, finishing with one row colour 1.

Now there are three colours in each row there will be six passes of the carriage for two complete rows, so to complete 100 rows you would need to knit to RC 300.

YARNS

The weight of yarn most suitable for a particular pattern and knitting method are a matter of experimentation but something between a heavy



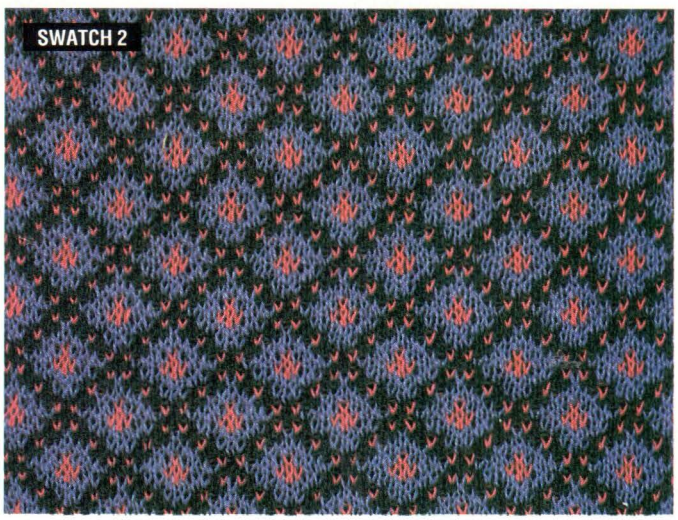
CARD 2

PATTERN = 12 rows x 12 sts
CARD = 36 rows x 12 sts

PUNCHCARD KNITTERS: punch twice across the card and several times along the length of the card so that the card is long enough to clip round in the feeder

ELECTRONIC KNITTERS: use the same card as given for punchcard knitters but you need only copy out one repeat

SWATCH 1 — knitted with Card 1 Yarns: King Cole 2 ply wool and Forsell 2 ply cotton



SWATCH 2 — knitted with Card 2 Yarns: King Cole 2 ply wool and Forsell 2 ply cotton

one ply and a fine three ply is usually best. Strongly contrasting colours can show through so try not to use black, red and white! If you want to use strongly contrasting colours consider knitting in laddered jacquard (see last months' article). You can use heavier yarns with this method and you will get purer, richer colours in the fabric.

TENSIONS

It's the 'cardboard fabric' syndrome that puts people off jacquard which is a shame because when the correct yarns are knitted at the correct tension you will get a delightfully soft fabric. You are using finer yarns so you will need a tighter tension but you are laying three or four yarns into each row so there's no need to go mad and tighten down to 1 or 2. I find, knitting with a two ply wool, tension 5 on my Silver Reed is quite tight enough. On the other hand of course, too loose a tension will result in an open fabric showing the backing fabric.

IF YOU STILL HAVE PROBLEMS

Make sure you are starting with row one of the card and knitting the correct method for the colour split. Check that your ribber and main bed are correctly aligned and that your needles and needle retaining bar are in good condition. If yarn is looping at the edges you may need to tighten the tension discs on the tension mast. Don't knit too fast! It is a temptation, especially when things are going well and you are conscious of all the rows that have to be knitted to finish the piece, but believe me, that's when it all goes wrong! If you have to unravel rows then keep a careful tally of how many rows you've unpicked so that you can put the card back by the same number of rows. If you have a lot of rows to unravel — don't bother! It is easier to take the whole lot off and start again.

Next month, I will be writing about using DesignaKnit to prepare and knit jacquard designs.

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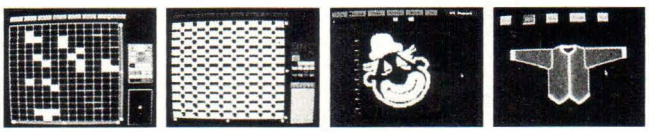

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Mary Lue's Knitting World (Chuck), Minnesota Tel: 507 931 3702

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CANADA — Pixel Knits, 901 Greig Ave, Brentwood Bay BC V0S1A0 Tel: (604) 652 9753

Clwyd Technics, Antelope Industrial Estate, Rhydymwyn, Near Mold, Clwyd CH7 5JH
Telephone Mold (0352) 741751/4 • Fax (0352) 741348

There's more to the operation of the PE 1 than meets the eye — as Maggie Dyke explains

SIMPLY SILVER

The PE 1 has a much better memory than I do! When it is brand new, and you first switch it on, it is recommended that it stays on for eight hours. This is to charge up its memory batteries. Once they are fully charged, the PE 1 will remember the last pattern you gave it for up to eight days, even when the machine is turned off. I can knit the back of the garment, go on holiday for a week, and the PE 1 still knows what I was knitting when I come back, even if I've forgotten. If I can just train it to do the shopping, maybe I won't be seen wandering around the supermarket with a bemused expression on my face so often, wondering what it was I was meant to buy!

TIME FOR A CRUISE

Each time you switch the machine on, the batteries are topped up again, so you never need to leave it on for eight hours again after that first time. If you are planning a slightly longer holiday — a six month world cruise for example — then you'll need to memorise the pattern on the blank memory card that comes with the PE 1. This has a five year memory, so once you've memorised the pattern on here, you can go on nine world cruises, and still have the best part of six months to catch up with the housework before the battery in the memory card needs replacing!

PUTTING LIFE INTO THE MEMORY CARD

When you buy the PE 1, the battery is not in the memory card (although it is supplied). Before you memorise anything on the card, the battery has to be inserted, and the memory card 'formatted'. Formatting a memory card is a bit like saying "Oi, wake up, you've got work to do." Again the instructions are on the 'How to use the PE 1' chart supplied. The same sequence of button pressing is used for both formatting, and erasing all the patterns on the card. Don't worry if you accidentally start the erasing process though after the card has been formatted, and some patterns are already on there. The PE 1 will ask you if you are sure you want to erase the patterns before actually doing it, so you get a chance to change your mind before it's too late!

KEEPING TRACK

When I first put the battery in a new memory card and format it, I write the date on it, so I know when I have to change the battery. Changing the battery doesn't mean you automatically lose all the patterns though. What you have to do is load all the patterns on the memory card on to the PE 1, change the battery, then save the patterns back on to the memory card again.

Instructions are in Section 8 of the 'How to use the PE 1' chart, with more detailed instructions on page 22 of the instruction book.

BORROWING INSPIRATIONS

The memory card, in addition to storing patterns long term, can also be used for copying patterns. If you see someone wearing an amazing (and huge) pattern knitted using the PE 1, the chances are that they will have memorised the pattern on to their memory card. To copy the pattern, all you have to do is load the pattern back on to the PE 1, and save it on your memory card. This doesn't remove the pattern from the original memory card; rather it is copied into the PE 1, leaving the original intact.

One word of warning though — do try not to wear your version of the pattern at the same party or knitting club meeting that the originator of the garment is going to be at, or at least check first to see if she is planning on wearing it!

PRACTICAL USES

I quite often use the PE 1 when I don't really need to — when I'm doing a two colour Fair Isle pattern that is smaller than 60 stitches by 150 rows for example. There are several reasons for this. First of all, if it's a card I've drawn myself, I can see from the screen if I haven't filled in one of the rectangles properly, and there is a stitch missing, or an extra stitch where I've gone over the edge of the rectangle I meant to fill in. Secondly, the first row shown on the PE 1 is the row I'm going to knit next, so I can see exactly where I'm up to without pressing the inspection button. Third, the PE 1 goes instantly from the last to the first row of the pattern, so I don't have to pause

Three-colour jacquard pattern taken from *New Electronic Pattern Book Vol. 1.*
Pre-programmed memory cards containing all the patterns in the book are available from Silver stockists

while the card rewinds itself in the EC 1. Lastly, if you use the PE 1, the scanner in the EC 1 (the thing that goes clunk-clink on every row) only has to read the pattern once while it is being memorised and obviously this saves wear and tear.

INTARSIA AID

Silver's PE 1 can help to knit the easiest intarsia yet. The AG 50 Electronic Intarsia Carriage, which is an accessory, knits one type of intarsia using only the EC 1, and a second type using both the EC 1 and the PE 1. It is for use on the SK 840 standard gauge needle bed. Instead of endless charts and counting of stitches and exclamations of "Oh bother, I seem to have made a mistake on row two of this three quarter length intarsia jacket I have just finished", which normally accompany intarsia knitting (well, it does when I try it), again the PE 1 does all the hard work for you. The PE 1 programs the carriage to bring out to C position only the needles required for each section of the pattern. The yarn is still laid over the needles by hand, but at least you can see exactly where the yarn should go, instead of counting every single stitch on every single row, like you have to with the AG 20 intarsia carriage (which, incidentally, also fits the SK 840).

It is hard to believe that such a compact little box can do so much, but the PE 1 is like all Silver products — it has been carefully designed and developed by knitters who understand what is important to other knitters, so it is simple to use, but has the potential to produce the most incredible patterns, the like of which you won't see anywhere else.

Speed up intarsia with the PE 1 and AG 50 Electronic Intarsia Carriage (accessory). The Silver Reed AG 50 pre-selects the needles for each section of the pattern, saving hours of counting stitches and following charts. This pattern is one of the standard patterns that comes with the AG 50.

If you would like details of where you can see the Silver Reed PE 1 in action, please send an SAE to Silver Knitting Machines, Dept MKT, Unit 1, 10 Wandle Way, Willow Lane Trading Estate, Mitcham, Surrey CR4 4TE. Please mark your envelope 'Silver PE 1'.

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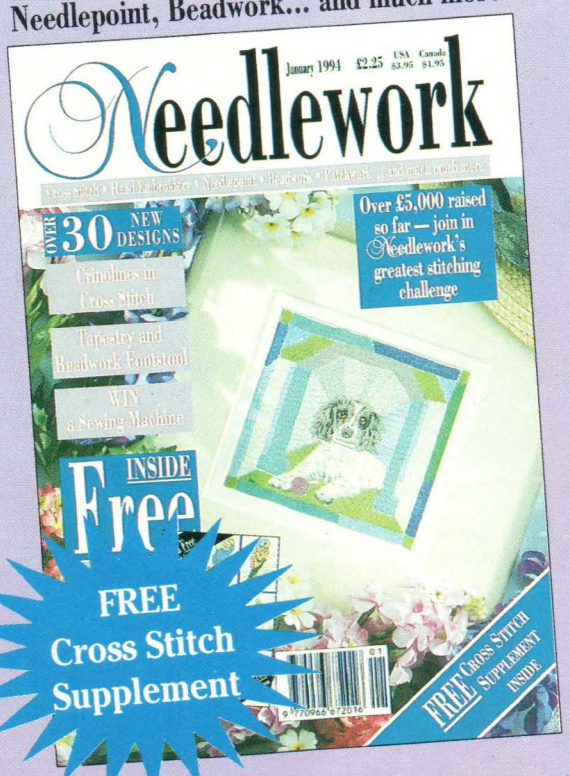
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RUTH LEE

Lady's Tuck and Cabled Shawl Collared Jacket

MACHINES: *These instructions are written for Passap/Pfaff E6000 machines and can be adapted for Duo machines*
YARN: *Forsell 4 ply Wool, DK Wool and Touch of Silk*
FIBRE CONTENT: *4 ply Wool and DK Wool are 100% Pure New Wool; Touch of Silk is 90% Wool, 10% Silk*
COLOUR: *We used Touch of Silk in Dark Graphite Shade 897 (A) and Dark Quartz Shade 896 (B); 4 ply Wool in Willow Shade 158 (C) and Ivory Shade 100 (D); DK Wool in Aran Shade 820 (E)*
STOCKISTS: *If you have any difficulty in obtaining these yarns, please write to T. Forsell & Son Ltd, Blaby Road, South Wigston, Leicester LE8 2SG (Tel. 0533 786281)*

SIZE
To suit bust 96-106cm.
Finished measurement 120cm.
Length 75cm.
Sleeve seam 35cm.

MATERIALS
Forsell Touch of Silk
1 x 400g cone in each of A and B.
Forsell 4 ply Wool
1 x 500g cone in each of C and D.
Forsell DK Wool
1 x 500g cone in E.
8 buttons.

MAIN TENSIONS
Front bands and collar: 44 sts and 33 rows to 10cm measured without stretching over 1x1 rib (SS approx 6/6).
Welts and cuffs: 24 sts and 32 rows measured over slightly stretched 3 x 3 rib (SS approx 6••/6••).
Single bed slipstitch: (BX pattern) 26 sts and 40 rows to 10cm (SS approx 8).
Cable pattern (Main stitch design): 26 sts and 33.3 rows measured over slightly stretched cable pattern (SS approx 8/8).
Tensions must be matched exactly before starting garment.

ABBREVIATIONS
See page 41.

NOTE
Slip and cable side is used as right side i.e. the purl face of the single bed slip stitch is used as the right side throughout.
Measurements given are those of finished garment and should not be used to measure work on the machine.

PATTERN NOTE
Diagrams 1-9 should be used in conjunction with main garment instructions.

SPECIAL NOTE
You will find it easier to knit 'Touch of Silk' if it is waxed.
All cable crosses are made on the FB.

BACK
Push 156 Ns on BB to WP. Using WY and MT, cast on and K a few rows ending CAR.

SECTION A
RC000. Black strippers. Using D, SS 8. Set locks N/-. K2 rows. Arrange pushers as shown in Diagram 1 and complete Section A from the diagram instructions. RC shows 16.

SECTION B
SS 6. Work as given in Diagram 1. RC shows 20.

SECTION C
SS 8. Repeat Section A. RC shows 36.

SECTION D
Transfer sts as shown in Diagram 2. Working in pattern as given in Diagram 2, K4 rows A, K2 rows C, K4 rows B, K2 rows D, K4 rows A, K2 rows C, K4 rows B, K2 rows D, K2 rows C. RC shows 62.

SECTION E
SS6. Transfer sts and work patt as shown in Diagram 3. RC shows 68.

SECTION F
Arrange pushers as shown in Diagram 4. SS 8. Repeat Section A. RC shows 84.

SECTION G
SS 6. Arrange pushers and work patt as shown in Diagram 5. RC shows 88.

SECTION H
Repeat Section A *but* using the BB pusher arrangement as shown in Section F. RC shows 104.

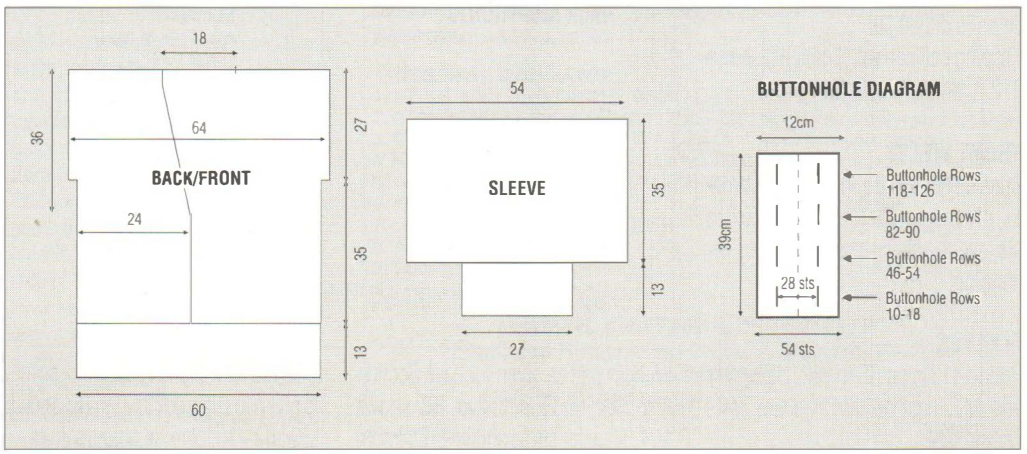
SECTION J
SS 6. Arrange pushers and work patt as shown in Diagram 5. RC shows 108.

SECTION K
Repeat Section H. RC shows 124.

SECTION L
Cable band. Arrange Ns as given for Section D. SS 8/8. Orange strippers. Working cable crossovers (as for section D) when RC shows 130 and 136, change colours thus:
K 4 rows B, K2 rows D, K4 rows B, K2 rows D, K4 rows B, K2 rows D. Transfer sts to their equivalent Ns on BB. Black strippers. Set locks N/- SS 8, K2 rows C. RC shows 144.

SECTION M
Arrange pushers and work patt as shown in Diagram 6. RC shows 158.

SECTION N
Arrange Ns and work patt as shown in Diagram 7, noting SS 6 whilst using C and SS 8 whilst using D. RC shows 164.



SECTION O
Repeat Section M. RC shows 178.

SECTION Q ARMHOLE EXTENSION
SS 8. Set locks N/-. Using C, cast on 6 sts at beg of next 2 rows, bringing corresponding BB pushers into WP. 168 sts. RC shows 180.
Repeat Section A to Section H inclusive. RC shows 284.

SECTION R
SS8. Arrange Ns and work patt as shown in Diagram 8. RC shows 286. Arrange pushers and work patt as shown in Diagram 9.
Transfer FB sts to BB. Black strippers. Set locks N/- and K2 rows D.

SHAPE SHOULDERS
Cast off 60 sts at each edge. Cast off rem 48 (back neck) sts.

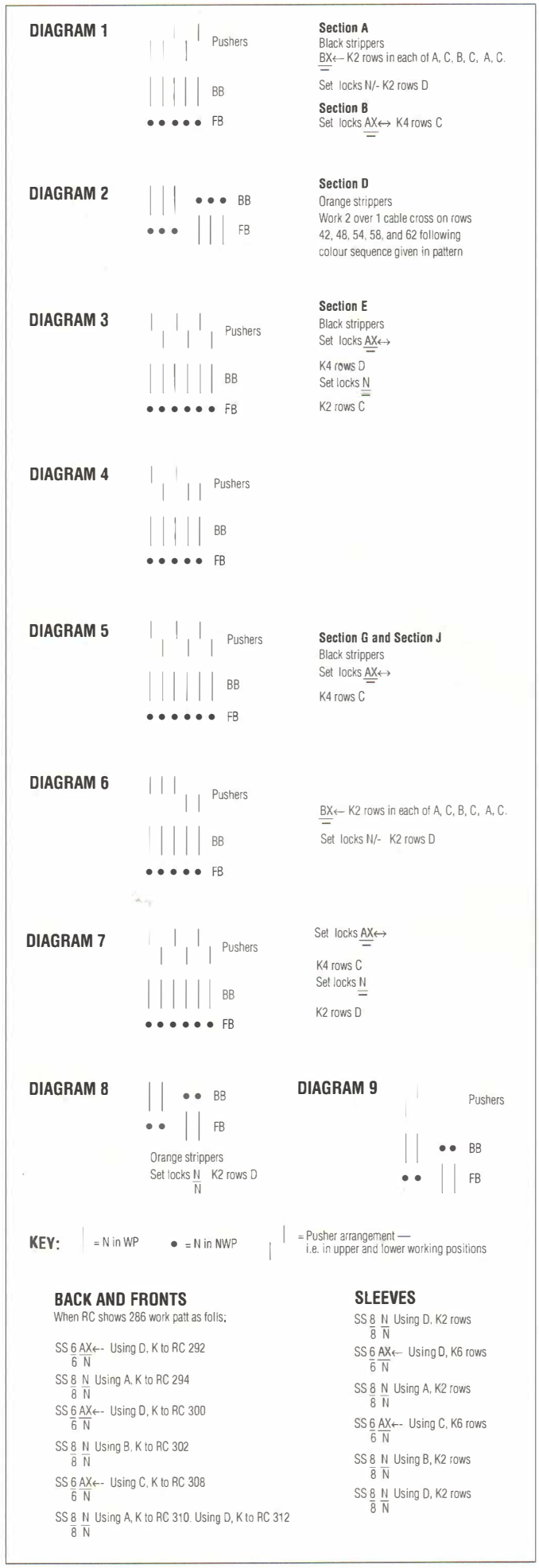
BACK WELT
Push 144 Ns on FB and corresponding Ns on BB to WP. Arrange Ns for 1x1 rib. Using SS 4/4 and E, K3 tubular rows. Orange strippers, set locks N/N. SS 6/6.
RC000. Using E, K6 rows. Using A, K2 rows. Using E, K2 rows. Using A, K2 rows. Using E, K2 rows. Transfer sts for 3x3 rib. SS 6••/6•• N/N . *Using E, K6 rows. RC shows 20. Work cable (as Diagram 2). Using E, K2 rows. Using A, K2 rows. Using E, K2 rows. Using B, K2 rows*. Repeat from * to * 3 times in all. Using E, K2 rows. Transfer FB sts to BB. Lower the FB. Re-hang sts from below WY at bottom back on to Ns, hanging 2 sts on every 12th N. Manually draw the new loops through the existing sts and cast off.

FRONTS
K a L and R front.
Work as given for back *but* cast on 63 sts, only cast on armhole extensions for appropriate front and when RC shows 124.

SHAPE NECK
Keeping patt and colour sequence correct as given for back, dec 1 st at centre front on next and every foll 20th row 9 times in all. 60 sts.
Keeping patt correct, K until RC shows 312. Cast off rem 60 sts.

FRONT WELTS
Push 58 Ns on FB and BB to WP. Work as given for back welt, dec extra sts evenly along the row when re-hanging.

SLEEVES
Push 141 Ns on BB to WP. Using WY and MT, cast on and K a few rows ending CAR.



BACK AND FRONTS
When RC shows 286 work patt as follows:

SS 6 AX← Using D, K to RC 292
6 N
SS 8 N Using A, K to RC 294
8 N
SS 6 AX← Using D, K to RC 300
6 N
SS 8 N Using B, K to RC 302
8 N
SS 6 AX← Using C, K to RC 308
6 N
SS 8 N Using A, K to RC 310. Using D, K to RC 312
8 N

SLEEVES

SS 8 N Using D, K2 rows
8 N
SS 6 AX← Using D, K6 rows
6 N
SS 8 N Using A, K2 rows
8 N
SS 6 AX← Using C, K6 rows
6 N
SS 8 N Using B, K2 rows
8 N
SS 8 N Using D, K2 rows
8 N

Work in patt as given for back Section A to Section H inclusive. RC shows 104. Transfer sts as shown in Diagram 2. SS 8/8 N/N. Working cable crossovers as given in Diagram 3 when RC shows 110 and 116, change colours thus:
K4 rows B, K 2 rows D, K4 rows B, K2 rows D; K4 rows B, K2 rows D.
Transfer FB sts to BB. Black strippers. SS 8/8. Set locks N/-. Using C, K2 rows. Using D, K2 rows. Repeat Section M as given for back. RC shows 140. Set locks N/-. Using C, K2 rows.

RIB SECTION
Arrange Ns and pushers as shown in Diagram 9. Work in patt and colour sequence as given in Diagram 9.
Transfer FB sts to BB. Using D, K2 rows. Cast off loosely.
Push 70 Ns on BB to WP. Re-hang bottom sleeve, picking up 2 sts from below WY and hanging 2 sts on each N. Remove WY. Using D, K2 rows and WK.

CUFFS
Work as given for welts, working 2 repeats only of the cable sequence over 70 sts for the 1x1 rib and dec 1 st for the 3x3 rib. Attach cuff to bottom of sleeve as given for back welt.

COLLAR AND BUTTON BAND
Push 54 Ns on FB and corresponding Ns on BB to WP. Arrange Ns for 1x1 rib. Using E, cast on. Using SS 4/4 K3 rows tubular. SS 6/6 N/N K128 rows.

SHAPE COLLAR
Set RC at 000. Inc 1 st at beg of next and every foll 8th row 12 times in all. K until RC shows 110. **Set locks BX/LX. Shape collar using partial knitting, decreasing the amount of needles knitting by 5 sts on every alt row until 3 sts rem. Locks N/N K10 rows**. Rep from ** to ** 3 times in all. Cast off.

COLLAR AND BUTTONHOLE BAND
Work as given for collar and button band adding vertical buttonholes, following measurement diagram for positioning, on rows 10-18; 46-54; 82-90; 118-126. Use the BX/LX setting, moving the pushers manually up and down into WP and NWP.

TO MAKE UP
Block all pieces to correct measurements and steam press excluding cuffs, welts, front bands and collar. Backstitch shoulder seams. Place a marker at centre of sleeve head. With right sides together, pin sleeve head into armhole and backstitch together. Join side and sleeve seams using mattress stitch, matching patterns carefully. Attach front bands and collar using mattress stitch. Backstitch the centre back collar seam. Lightly steam the seams on the wrong side. Sew on buttons to correspond with buttonholes.

Unisex 'Pot Pourri' Fair Isle Sweater

Illustrated on page 65

MACHINES: *These instructions are written for standard gauge electronic machines*
YARN: *Forsell Superwash 4 ply and Pot Pourri*
FIBRE CONTENT: *Both yarns are 100% Wool*
COLOUR: *We used 4 ply Superwash in Black (MC), Cream (B) and Olive Green (C); Pot Pourri in Oregano (A)*
STOCKISTS: *If you have any difficulty in obtaining these yarns, please write to T. Forsell & Son Ltd, Blaby Road, South Wigston, Leics LE8 2SG*

SIZES
To suit bust/chest 86-91[96-101:106-111]cm.
Finished measurement 112[117:131]cm.
Length 69.5[75:75]cm.
Sleeve seam 45.5[54:54]cm.
Figures in square brackets [ ] refer to larger sizes; where there is only one set of figures, this applies to all sizes.

MATERIALS
Forsell Superwash 4 ply
1 x 500g cone in each of MC, B and C. (*Note:* Only approx 100g B and 50g C required).
Forsell Pot Pourri
1 x 250g cone in A.

MAIN TENSION
30 sts and 34 rows to 10cm measured over Fair Isle patt (tension dial approx 8). Tension must be matched exactly before starting garment.

ABBREVIATIONS
See page 41.

NOTE
Knit side is used as right side.
Measurements given are those of finished garment and should not be used to measure work on the machine.

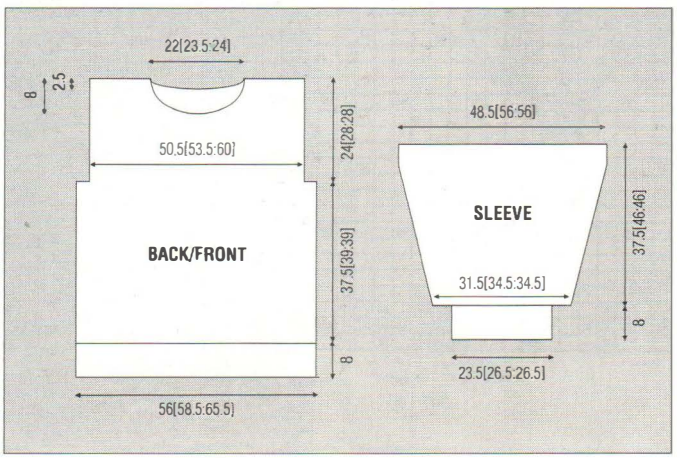
ELECTRONIC PATTERN
Mark mylar sheet or program patts before starting to knit.

PATTERN NOTE
BORDER PATTERN — PATTERN 1
Work in Fair Isle throughout, changing colours thus:

Feeder 1/A	Feeder 2/B	Rows	Pattern
C	-	1	st st
B	C	2	Fair Isle
B	-	1	st st
B	A	1	Fair Isle
B	-	1	st st
B	A	17	Fair Isle
B	-	1	st st
B	A	1	Fair Isle
B	-	1	st st
B	C	2	Fair Isle
C	-	1	st st
M	C	2	Fair Isle

On the last row of border patt, program machine for patt 2, K to R, selection made ready for patt 2.

MAIN PATTERN — PATTERN 2
Work in Fair Isle throughout using MC in Feeder 1/A and A in feeder 2/B throughout.



SPECIAL NOTE
When knitting patt 2, after 8 rows, the loop from the start of the main pattern can be hooked on to a N (holding a st of the same colour) to reduce the float length. This can be repeated as required — always ensuring that N it is hooked on is returned to original position (i.e. selected or in WP as appropriate).

BACK
With RB in position set machine for 2x2 rib. Push 168[176:196] Ns on MB and corresponding Ns on RB to WP. Arrange Ns for 2x2 rib. CAR. Using MC, cast on and K3 tubular rows. Using MT-5/MT-5, K29 rows. Transfer sts to MB**. Using MT, program for patt 1 and set carr to select/memorise for patt. Set RC at 000. Start and work in border Fair Isle and colour sequence, continuing in main patt (see patt note). K until RC shows 128[132:132].

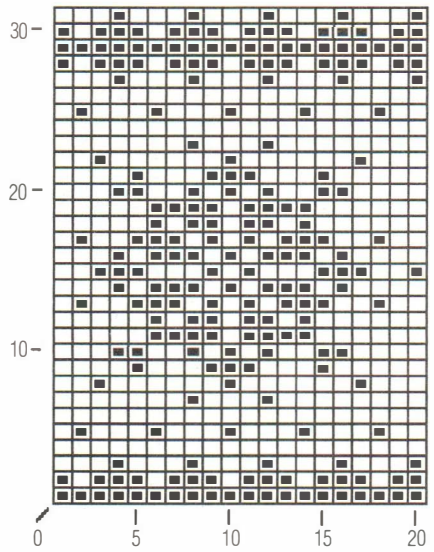
SHAPE ARMHOLES
Cast off 8 sts at beg of next 2 rows. 152[160:180] sts. K until RC shows 202[220:220].

SHAPE NECK
Note patt row. Using nylon cord, K 54[58:60] sts at centre and all sts at L by hand, taking Ns down to NWP. Cont on rem 57[59:68] sts at R for first side. Set carr for HP. K1 row. Push 1N at neck edge to HP on next 6 rows. 43[45:54] sts. K1 row. RC 210[228:228]. WK over rem sts.
CAR. Unravel nylon cord over 54[58:60] sts at L (far L), bringing Ns down to WP. Reset program/mylar sheet to noted row. Set carr to select/memorise for patt and take to L without K (part/slip). Reset RC at 202[220:220]. Keeping patt correct, work L side to correspond with R.
Unravel nylon cord from rem 66[70:72] sts bringing Ns down to WP. WK.

FRONT
Work as given for back until RC shows 182[200:200].

SHAPE NECK
Note patt row. Using nylon cord, K 26[30:32] Ns at centre and all Ns to L by hand taking Ns down to NWP. Cont over rem 63[65:74] sts at R for first side. K1 row. Push 1 N to HP at neck edge on next row. Push 4 Ns at neck edge to HP on next row. Push 1 N at neck edge to HP on next row. Push 3 Ns at neck edge to HP on next row. Push 1 N at neck edge to HP on next row. Push 2 Ns at neck edge to HP on next row. Push 1 N at neck edge to HP on next 8 rows. 43[45:54] sts. K until RC shows 210[228:228] and WK.

BORDER PATTERN



CAR. Unravel nylon cord over 63[65:74] sts at L (far L), bringing Ns down to WP. Reset program/mylar sheet to noted row. Set carr to select/memorise for patt and take to L without K (part/slip). Reset RC at 182[200:200]. Keeping patt correct, work L side to correspond with R. Unravel nylon cord from rem 66[70:72] sts bringing Ns down to WP and WK.

SLEEVES

Push 94[104:104] Ns to WP. Using WY and MT, cast on and K a few rows ending CAL. Using MC and MT, program for patt 1 and set carr to select/memorise for patt.

Set RC at 000. Start and work in border Fair Isle and colour sequence, continuing in main patt (see patt note). *At the same* time K3 rows. Inc 1 st at each end of next and every foll 4th row 26[10:10] times in all. 146[124:124] sts. K4 rows. Inc 1 st at each end of next and every foll 5th row 0[22:22] times in all. 146[168:168] sts. K until RC shows 132[164:164]. Cast off.

CUFFS

With RB in position set machine for 2x2 rib. Push 70[80:80] Ns on MB and corresponding Ns on RB to WP. Work as given for back to **. Using MT-1, K1 row. With wrong side facing, pick up sts from below WY at bottom sleeve and hang on to Ns, dec 24 sts evenly along the row. Cast off.

NECKBAND

Join R shoulder seam. With RB in position set machine for 2x2 rib. Push 162[166:170] Ns on MB and corresponding Ns on RB to WP. Arrange Ns for 2x2 rib. CAR. Using MC, cast on and K3 tubular rows. Using MT-3/MT-3, K30 rows. Dec TD (both beds) by one dot on next and every foll alt row 3 times in all. Inc TD (both beds) by one dot on next and every foll alt row 4 times in all. T5•/5•, K30 rows. T7/7, K1 row. Transfer sts to MB. With wrong side facing, pick up neck sts (from below WY on backneck and below WY and each side of it for front neck) and hang evenly along the row. Using MT, K1 row and cast off loosely.

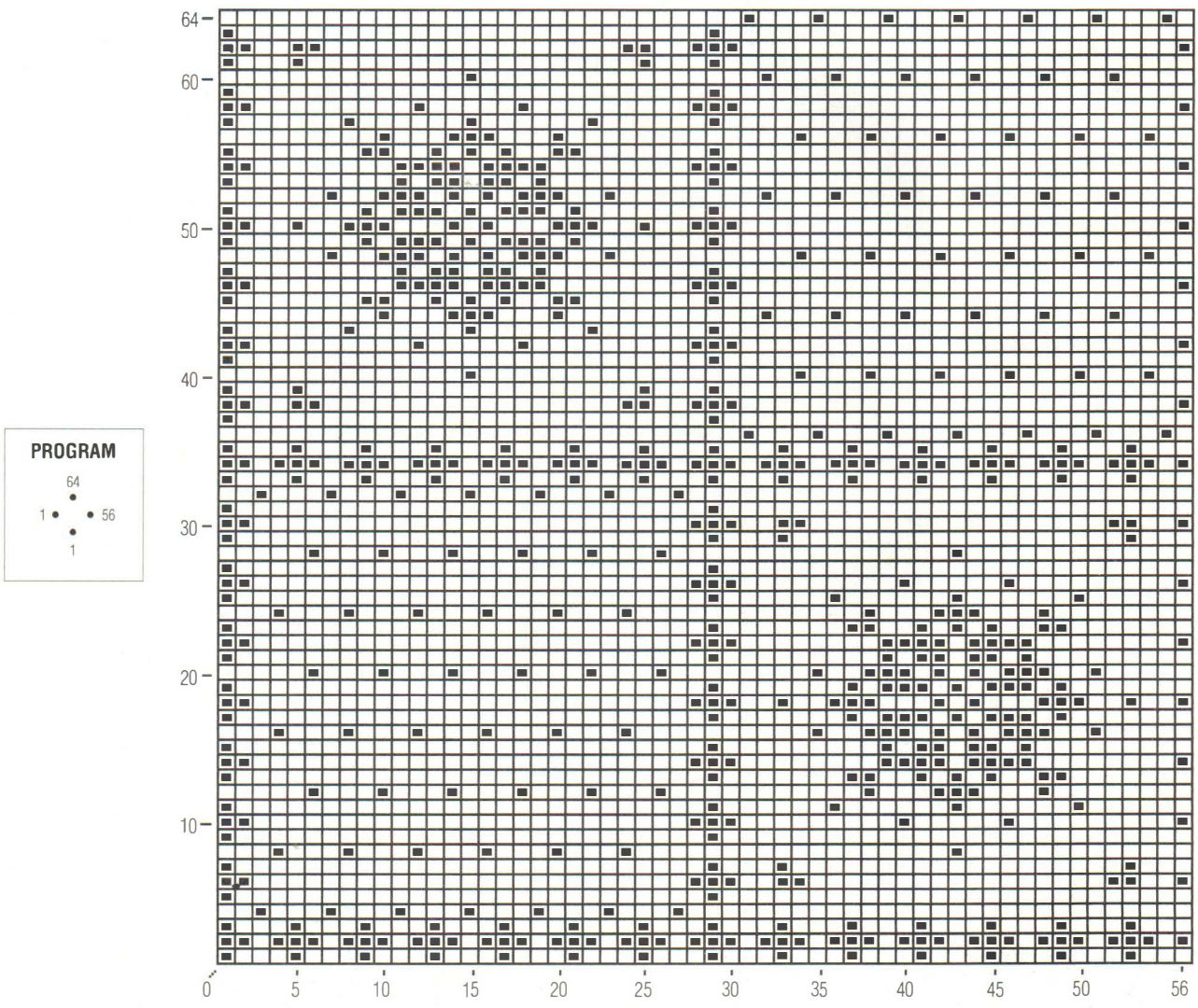
TO MAKE UP

Block and lightly steam pieces to correct measurements.

Join second shoulder seam. Set in sleeves.

Join side and sleeve seams. Lightly steam press seams.

MAIN BODY PATTERN



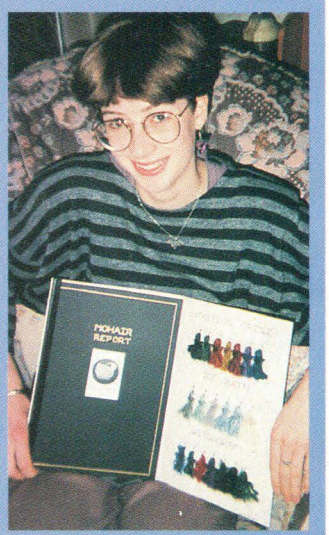
PROGRAM

MARY CARNEY

DESIGNERS OF THE FUTURE

Penny Wright-Thompson looks at the work and studies of Julie Everingham

Julie Everingham is a smart young lady with a definite flair for fashion designing. Most of her work so far on her HND Textile Design course has related to knitting. Having been raised in a country farming area, surrounded by sheep, she has a special awareness for natural fibres.



Julie's prize winning fibre designs for International Mohair

THE COURSES

The course at Huddersfield University is well established, and places are awarded to students who have completed a BTec National course in Art and Design; which in itself is a stand-alone qualification that might appeal to knitting professionals who see their home-based businesses benefiting from some lateral thinking.

The National course, which is like a foundation year, runs for a year full time, although there are other colleges around the country who offer part time courses. For readers interested in the National courses they can be found at most local further education centres. For one term study is centred around experimenting with different media — 3-D, fine art, photography and textiles. The other two terms are for specialised work in one area — in Julie's case, textiles.

STUDY PLAN

For those who are interested in the advanced courses of this type, Julie explained her study plan. She has just completed two years and has obtained her Higher National Diploma in Textile Design. She has now obtained a one year industrial placement with British Mohair, and on completion of that year will return to Huddersfield to complete her final year of studies to obtain her BSc (Hons) in Textile Design.

Julie's design boards for a range of children's wear based on fruit shapes, colours and textures

COURSE FLEXIBILITY

Huddersfield has always been a leader in Textile Design courses. They now offer a flexible learning approach where students can step in and out of the course at different levels — rather like getting on and off a bus when shopping! At the end of one year students will achieve a Diploma, and can leave the course at that point if they wish, to add some practical experience. Should they then wish to resume the course later, they already have proof of the first year's completion and can resume the course where they left off. At the end of the second year of study the HND is awarded, and the full degree after the third year of study, but there is no reason why students cannot add practical experience for one or two years between these years of study. Huddersfield takes 35 students on to the course each year. On average a high proportion (90%) stay on to do the final degree year.

COURSE CONTENT AND AWARDS

The first year is very interesting, dealing with the various textile processes, spinning, hand and machine knitting, loom weaving etc. You also learn basic chemical processes for dyeing, fibre scouring and the production of man-made fibres. The course is also project based, which Julie found very motivating — in fact she won two awards for project work during the course. All the major projects are sponsored by industrial companies where textile design plays a part. A print design project was sponsored by Crown wallpapers, where students had to design a print which would transfer to both wallpapers and bed linens. Julie did well in the Courtauld's sponsored project, winning an award. She had to choose a famous person (Prince Charles), a suitable vehicle (a Range Rover) and design a car upholstery that would suit the personality. Her rich countryside colours made her design a good choice. Success came again with her designs for the International Mohair project, which was more technical and involved the design of yarns and colour dye combinations. Here she had three groups of colour combinations and her yarns won her a prize. A range of Julie's fibres were chosen for presentation at various international trade shows such as Paris.

FUTURE PLANS

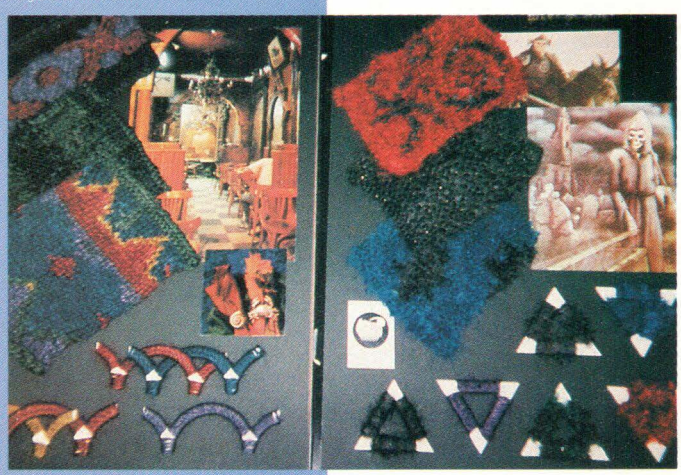
During this year's work placement with British Mohair, Julie will be learning first hand how to develop knitted yarn samples to produce the design display boards required for exhibitions. Her placement will provide her with training in all the areas of mohair production and she will also be involved in exhibition work at shows in Paris, Florence and Germany.

Julie has a very practical approach to her future career, which she sees very definitely in the knitwear marketplace. Initially, she would like to work for a knitwear company to consolidate her knowledge and also give her an opportunity to develop her own exclusive designer range for the top end of the market. But equally she is interested in working with natural fibres and the design structure of yarns, and would enjoy working in fibre development. Ideally she sees herself based in the British Industry, but would like to travel and forge links with other designers abroad through work at shows and exhibitions, and may even be prepared to work for a European company for a time to expand her design concepts and technique.

Close-up of the cherry design and the blackberry texture panels

But overall, Julie is one of the future British designers who will add to the enormous reputation British knitwear has abroad. Perhaps you are also one of our flourishing designers of the future?

Mohair designs based around a theme of magic and witchcraft



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